APRIL 5, 1942 20 CENTS

MUSICAL COURIER

Review OF THE World's Music

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MRS. EDWARD MacDOWELL

Founder of the MacDowell Colony Is Supported by Sigma Alpha Iota and Other Groups in Her Effort to Endow the Colony

LOTTE LEHMANN

LAUDED in Two New York Recitals

Critics Bestow Lavish Praise

FIRST RECITAL, JAN. 7, 1942

"In her interpretations Mme. Lehmann once more revealed those attributes which have set her apart among her associates. The ability to color her tones with the utmost subtlety, her inwardness and fervor and the immediacy with which she can suggest the mood of a song, tragic or humorous, tender or heroic, were present with undiminished potency in nearly everything she undertook on this occasion." —*N. Y. HERALD TRIBUNE*

"The house was packed for last night's program and the singer was greeted by an ovation the moment she appeared, for she has won a host of friends in the decade that she has been singing here." —*N. Y. TIMES*

"LOTTE LEHMANN HEARD IN THRILLING SONG RECITAL"
By ROBERT BAGAR

"The large audience in Town Hall last night was made up of fortunate people, for they sat in on one of the most thrilling song recitals heard hereabouts in some time. The recitalist was Lotte Lehmann, the event was the fourth this season in the Town Hall's justly celebrated Endowment Series.

"These fortunate people found the distinguished soprano at the top of her art, her voice at its best, her program a scintillating one. There are few singers in the contemporary picture who can transport a person from mood to mood, from emotion to emotion, from tragedy to comedy and back with the consummate art of Mme. Lehmann.

"There is warmth, there is joy, there is deep, poignant hurt to be experienced in cannily devised song programs. There are many other facets of living and imagining that composers have molded into their works. But only the true interpreter, the artist who feels keenly these qualities, may convey them to the hearers." —*N. Y. WORLD-TELEGRAM*

SECOND RECITAL, FEB. 8, 1942

"Never has her singing been more deeply expressive, subtle and sensitive. There was a velvetness of legato, a purity of tone and a wealth of delicate nuance." —*N. Y. TIMES*

"The large audience came prepared to applaud and remained to cheer. Her voice was luscious and beguiling and every word of the texts reached the auditors with the clearest diction."
—*N. Y. JOURNAL-AMERICAN*

"Her performance of the cycle had the spine-tingling quality that makes her one of the most exciting vocalists of today." —*N. Y. POST*

"LOTTE LEHMANN BETTER THAN A WHOLE OPERA"
She Sings Schubert's Cycle About Beautiful Miller Girl
By LOUIS BIANCOLLI

"Vocally she was in top form. The registers all behaved smoothly. Low tones had evenly sustained gold, and full-throated luster went into the high notes of the phrase, 'Dein Ist Mein Herz' in the song, 'Ungeduld.'

"But what made the reading strictly Lotte Lehmann's wasn't so much voice as what went with it. Mme. Lehmann's singing is never mere surface. The inner flame was always there. Emotional nuance was always just right. Her feeling for poetic content came out in every line. She made Schubert's tragic love-sequence ring with true fervor. In fact, she was better than a whole opera, light or grand." —*N. Y. WORLD-TELEGRAM*

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MUSICAL COURIER

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Rich Schedule of Outdoor Events Mapped for U. S.

Throngs Hail Metropolitan On Triumphal Spring Tour; Sloan Extols Johnson's Work

Baltimore and Boston Visits Draw Large Patronage—Bloomington, Dallas, Birmingham, Atlanta and Richmond to Hear Troupe After Cleveland Stay—Prospects for Next Season Already Under Discussion Despite Difficulties Imposed by the War

With the Metropolitan's directors already mapping the 1942-43 season, Edward Johnson's opera troupe, making its annual spring tour, covering seven cities, went into Cleveland, for a six-day visit, starting on April 6, with advance sales so large that local guarantors were notified a week in advance that they would be exempted from underwriting any part of the expenses.

Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, sponsors of the annual Cleveland season, stated that the income from the advance sales indicated that the throngs which have already greeted the company in Baltimore and Boston, first two stops on the tour, would be paralleled in Cleveland.

The magnitude of the audiences which flocked to the Boston performances was reduced somewhat this year by the sharply curtailed travel by automobile; nevertheless, the crowds, according to Earle R. Lewis, assistant general manager in charge of the box office, were enthusiastic. The crowded auditoriums in both Boston and Baltimore, he said, indicated that the industrial boom, due to the war, was being reflected in the large audiences flocking to the opera. Mr. Lewis also said that reactions to Lohengrin, Die Walküre and Rosenkavalier, all sung in German in Boston, showed "that there is no objection to the use of this language despite the war."

Following three performances (Magic Flute, Carmen and Traviata) in Baltimore, the company gave 12 operas in Boston from March 19 through March 28. Appearing for the second year in the Metropolitan Theatre in the Hub city, the last three performances resulted in completely filled houses, Mr. Lewis said.

Sloane Makes Statement on Next Season

Plans for the 1942-43 Metropolitan Opera season are already under way, George A. Sloane, president of the company, has informed the Musical Courier. Mr. Sloane was asked to comment on reports in musical circles that the future plans were unsettled.

President Sloane expressed "complete confidence" in Edward Johnson, general manager, and his associates and praised their "sincere efforts" to provide "the very best in opera." He styled as "unfortunate" the rumors that arose following Mr. Johnson's statement at the final matinee that the organization next season could not "expect a smaller deficit" and the company "will not be able to face a greater one." Mr. Johnson had insisted, however, that "the opera must go on."

Mr. Sloane answered critics of the general manager and his current sea-

(*Please turn to page* 10)

4 Win Guggenheim Fellowships

The John Simon Guggenheim Memorial Foundation has announced the award of four fellowships in musical composition to Stanley Bate, English composer, now resident in New York; Colin McPhee, writer and composer, of Saratoga Springs, N. Y.; Ernst Bacon, of Converse College, Spartanburg, S. C., and Burrill Phillips, of the Eastman School of Music, Rochester, N. Y.

Nation's Educators Hear Music Named Aid to Democracy

By JUSTIN McCARTHY

MILWAUKEE. — "Music in the National Effort" was the theme of the Music Educators National Conference, which concluded its sessions on April 2. Fowler Smith, retiring president, pointed out in his message that, since Pearl Harbor, the thoughts of educators have turned to the large part which music has to play "in the indoctrination of the democratic way of life." Mr. Smith said that music "can and will have a great influence in helping us to meet with courage the challenge to American democracy."

Lilla Belle Pitts, assistant professor of music education, Teachers College, Columbia University, was elected president. Mr. Smith became first vice-president. Haydn Morgan, director of music in the State Normal School, Ypsilanti, Mich., was named second vice-president.

New members of the executive board include George Howerton, Northwestern University; Marguerite V. Hood, University of Southern California in Los Angeles; Irving Cheyette, Indiana State Teachers College, Indiana, Penna., and J. Leon Ruddick, director of music in the Cleveland Heights (Ohio) public schools.

Those elected to the research council were John W. Beattie, Evanston, Ill.; Ennis D. Davis, New York; Russell Morgan, Cleveland; James S. Mursell, New

(*Please turn to page* 29)

Lewisohn Stadium, Dell and Bowl Will Maintain Offerings

Festivals of Country Also Determined to Carry on as in Past Summers

From coast to coast, summer music and festivals will carry on this year despite air-raid practice, dimmed lights and other emergency plans necessitated by the world war.

Some adjustments may be necessary in order to meet the new situation, but the United States can expect that musical leaders are preparing to do their bit toward maintaining the morale of civilians and those in the services.

In New York where the 25th season of the Stadium Concerts will be observed with a gala program, men in uniform will again be admitted free on Saturday and Sunday evenings. This policy, inaugurated in the last war, was revived last season.

Chicago expects to open its seventh Ravinia Festival on June 30. On the Pacific Coast instructions are awaited from Gen. De Witt, commanding the defense area there, as to whether there will again be Symphonies Under the Stars or whether the Shrine Auditorium in Hollywood will house the concerts planned by Mrs. Leiland Atherton Irish and her associates.

Stadium Concerts Schedule

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts in New York, will present five conductors with the Philharmonic-Symphony Society. The season will open on June 17 with Artur Rubinstein, pianist, as soloist in an all-Tchaikovsky program under the baton of Dr. Artur Rodzinski, conductor of the Cleveland Orchestra. Albert Spalding, American

(*Please turn to page* 38)

Photo by Fitch

GOVERNOR HENRY F. SCHRICKER, OF INDIANA, second from left, joins in the celebration at the conclusion of the Indianapolis Symphony Orchestra's fifth season, and the announcement of its sixth, under the direction of Fabien Sevitzky, third from left. With Governor Schricker and Dr. Sevitzky are Thomas L. Thomas, baritone, soloist for the concluding pair of concerts, at left, and Dr. G. H. A. Clowes, president of the Indiana State Symphony Society. They are reading the citation for meritorious service presented to Dr. Sevitzky by the Society's board of directors. (Indianapolis story, page 50.)

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April 5, 1942
Sixty-Third Year

Hollywood Throngs "Victory" Concert; George Szell Takes Philharmonic Baton

Musical Courier Bureau
Hollywood, Calif.

By RICHARD DRAKE SAUNDERS

Louis Kaufman's recital in the Willshire Ebell Theatre, recently, once more demonstrated that he is one of the scant, half-dozen living violinists who may be called great in both virtuosity and musicianship, and the only one with the courage to offer a program largely devoted to contemporary music. The audience was studded with resident violinists and composers, and the emphatic applause accorded the violinist and his interesting selection of new works came from auditors who knew how to evaluate both. Kaufman is a superb artist whose technical facility transcends difficulties. He played with warm, rich tone and completely satisfying intonation, making his interpretations with masterly assurance and imagination.

Ernst Toch's Sonata, Op. 44, made a pleasing opening, and proved a work of firm definition and clarity of line and exposition. It was well made music, securely written with masterful craftsmanship. In this and in the following Beethoven Sonata, Op. 30, No. 2, given with impeccable phrasing, David Saidenberg supplied musicianly cooperation at the piano, and provided supple accompaniments throughout.

First Pacific Coast hearing of a Concerto by Robert Russell Bennett showed that the composer did not disdain melody yet was able to use it, as well as the best elements of popular music treatment, in a manner both individual and charming. It arrested attention and won prolonged plaudits. Milhaud's Concertino de Printemps, was fluently graceful with Gallic suavity, though a bit repetitious of theme. Highly entertaining were William Grant Still's contrasting Studies in the Vernacular, which consisted of a pensive Blues and a vivacious Quit dat Fool'nish, the former repeated by demand. Conclusion was a clean-cut rendition of the Paganini-Kreisler La Clochette, with several Kreisler arrangements for encores.

Szell Leads Philharmonic in Zador Novelty

Two contemporary works were offered by George Szell on assuming the guest baton of the Philharmonic Orchestra on March 12 in the Philharmonic Auditorium. Eugene Zador's Tarantelle was a brilliant, lively score with a stunning orchestration, and its infectious lilt should make it a program favorite. It offered no problems, consisting of a simple, merry tune, delightfully presented. The audience warmly applauded the composer, recalling him to the stage for several bows. Espanharlem, by William J. Reddick, was the fourth American work played by the orchestra this season. A score of vitality, it combined Spanish and Negro elements, using dance effects with good taste and skillful blending.

Szell handled the orchestra with fine musicianship, his phraseology clear and his tonal balance made with surety. He asserted immediate command with a crisp reading of the Berlioz Roman Carnival Overture, and offered a tender portrayal of the innocuously pretty Fourth Symphony of Dvorak. The able cello soloist was Maurice Eisenberg, who gave the songful Schumann Concerto in A minor a virtuoso reading.

Defense Stamps Admit to Victory Concert

Purchase of Defense Stamps and Bonds were required admission for the "Music for Victory" concert by the Philharmonic Orchestra in the Philharmonic Auditorium, and more than $250,000 was raised in this unique manner which may be recommended to other orchestras. Both the personnel and Bruno Walter, guest conductor, donated their services. American compositions were surprisingly absent from the program, which was an all-Teutonic selection of Mozart's overture to The Marriage of Figaro, Symphony No. 39 (E flat) and Three Peasant Dances, excerpts from Schubert's Rosamunde, and short items by von Suppe and Johann Strauss. A brief speech was made by Jeanette MacDonald.

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Four Americans Win in Auditions Of Metropolitan Opera

(*Picture on page* 20)

For the first time since the inauguration of the competition, four winners of contracts with the Metropolitan Opera were named in this year's Metropolitan Opera Auditions of the Air.

The four young artists, selected and announced on March 22, are Frances Greer, soprano, of Piggott, Ark.; Margaret Harshaw, contralto, of Narbeth, Penna.; Elwood Gary, tenor, of Baltimore; and Clifford Harvuot, baritone, of Norwood, Ohio. Each received $1,000 and a Metropolitan contract.

Virginia MacWatters, coloratura soprano, of Philadelphia and Robert Brink, baritone, of McKeesport, Penna., the other finalists, were given $500 each, with the Metropolitan reserving first claim on their services.

Edward Johnson, Edward Ziegler, Earle Lewis, Metropolitan general managers; John Erskine, of the opera directorate; and Wilfred Pelletier, conductor of the company, were the judges.

Miss Greer, graduate of Louisiana State University, has sung in Europe and with the Philadelphia Opera Company and Philadelphia Orchestra. Miss Harshaw earned a scholarship at the Juilliard School and has sung in Robin Hood Dell, the Lewisohn Stadium and with the Rochester Civic Orchestra. Mr. Gary has appeared on the radio and in vaudeville. Mr. Harvuot was originally destined for a medical career, and has sung in productions of the Juilliard Opera School, where he received his training.

The four winners were heard in arias and then joined in the quartet from Martha on the final program. The six finalists also appeared at the last Metropolitan Sunday night concert of the season, March 15.

Town Hall Endowment Series Will Feature "Salute to League"

A feature of the Town Hall Endowment Series next winter will be a "Salute to the League of Composers" on Dec. 9, when the 20th anniversary of the latter group will be marked by world premieres of works written for the occasion by Louis Gruenberg, Frederick Jacobi, Bohuslav Martinu, Darius Milhaud, Walter Piston and Arnold Schönberg. They will be performed by the Budapest String Quartet, Povla Frijsh, soprano, Celius Dougherty and Vincenz Ruzicka, duo-pianists, and Ruth Freeman, flutist.

Other events in the Town Hall Endowment Series will be given by: Marian Anderson, contralto, Nov. 4; Artur Rubinstein, pianist, Nov. 25; Mischa Elman, violinist, Jan. 6; William Kapell, pianist, winner of the 1941 Endowment Series Award, Jan. 20; Jan Peerce, Metropolitan Opera tenor, Feb. 10; Ethel Bartlett and Rae Robertson, duo-pianists, Feb. 24; and Nelson Eddy, baritone, Mar. 24.

Cantor's Music Draws Crowds in Michigan

GRAND RAPIDS, MICH. — For the past three years a Bach festival has been presented in Grand Rapids, which may be counted among the important festivals of its kind in this country. Attendance for the recent three-day program averaged about 3,500 persons.

The festivals pay for themselves by memberships in the Bach Festival Foundation, which sponsors them — facts showing that the citizens of this community make their own music. The executive and advisory boards of the Foundation are made up of men and women prominent in the field of music and specialists in Bach. The chorus is made up of 55 non-professional singers. Members of the chorus carry the solos of the cantatas. This year Mary Skurkay Einecke was the only professional singer participating. The highlight was the performance of the B minor Mass under the able direction of Dr. C. Harold Einecke.

The opening program was an organ recital by the eminent French organist, Joseph Bonnet. Izler Solomon conducted the Bach Festival String Ensemble in the second concert and the Park Congregational Church Chancel Choir and Mrs. Peter A. Kleynenberg and Eleanor Malek, duo-pianists, shared the third program.

Miner Named Lieutenant in U. S. Naval Reserve

Probably the first of the managers of major symphony orchestras to join the United States armed forces is Franklin Miner, manager of the Indianapolis Symphony Orchestra for the past five years, who has enlisted, received his commission and reported for active duty as a Lieutenant, junior grade, in the U. S. Naval Reserve.

Richard M. Powell, assistant manager for four years of the orchestra, is now a First Lieutenant in the U. S. Army Air Corps.

Third Leventritt Competition

The third annual Edgar M. Leventritt Foundation Competition will be held in New York in October. The award is an appearance as piano soloist with the New York Philharmonic-Symphony Society. The foundation was established in memory of Mr. Leventritt, attorney and music lover.

DR. JOHN WARREN ERB REHEARSING 140 STUDENT MUSICIANS

forming the Pennsylvania All-State High School Orchestra at Reading H. S. Dr. Erb had three days to mould the ensemble into a cohesive unit. The young musicians, drawn from all parts of the state, participated in the all-State festival there. Dr. Erb, director of instrumental music at New York University, has conducted large choruses and orchestras at several conventions of the National Federation of Music Clubs.

VERDI: He Fought Tyranny with Opera

Toscanini's 75th Anniversary Marked by Novel Collection of Letters by the Composer, Which Throw New Light on Verdi's Struggles for Freedom

By Dr. Paul Stefan

PAUL STEFAN

A revivified Verdi emerges from the pages of a new collection of letters by that operatic master and friend of freedom. And it is being issued on a most appropriate occasion — the 75th birthday of another musical genius and upholder of the ideals of democracy, who is Verdi's countryman and one of his most ardent interpreters.

On March 25 it was 75 years since a son was born in Parma, Italy, to a humble tailor and devoted follower of Garibaldi, and Arturo Toscanini, who today lives in New York, was launched upon a career of world renown.

In Italy, Parma was a famous musical town; even today (or, at least, till recently) its public was so critical that many singers refused to appear there.

In any case, the tailor's son at an early age entered that same Parma Conservatory at which a few decades earlier Paganini had studied. As he had to take his free student place where he found it, he was obliged to learn to play cello.

But his real line—and one which he could cultivate on the side—was piano and opera. He played whole opera scores for his fellow students, a fact which annoyed his teachers but even at that time earned him the name "Genio." It is well-known that as cellist in the orchestra of a travelling opera company Toscanini went, at the age of 19, to Brazil; and there it happened that one evening no one was on hand who would or could conduct the opera of the night, Aida. Without any advance preparation Toscanini sprang in and conducted the work from memory. The rest is history.

A Birthday Testimonial

Perhaps it is a coincidence—though certainly a fortunate one—that precisely on his 75th birthday a book is to appear in which to a certain extent he has collaborated. For this he has made available not only rare and almost unknown pictures of Verdi but the facsimile of a greeting which Verdi offered, along with his last opera, Falstaff, when at the age of 80 he contributed this work to the world. One cannot think of a book that treats of Verdi without being reminded at the same time of Toscanini.

For barring Toscanini, it was the proper thing—even in Italy—to turn up one's nose over Verdi and over the entire Italian opera of the 19th century.

Toscanini, through his magnificent Verdi performances, restored Verdi to esteem, as he also did the Italian 19th century operatic output from Rossini on. The performances were, indeed, such as Verdi wished but seldom experienced. For Verdi was almost never satisfied and in one of his impassioned letters he writes that he had heard much of the powers of the conductor and the singers who interpreted his works but hardly ever did one of them bring out of his scores what they so clearly demanded. That book of which we are speaking concerns itself with precisely these letters.

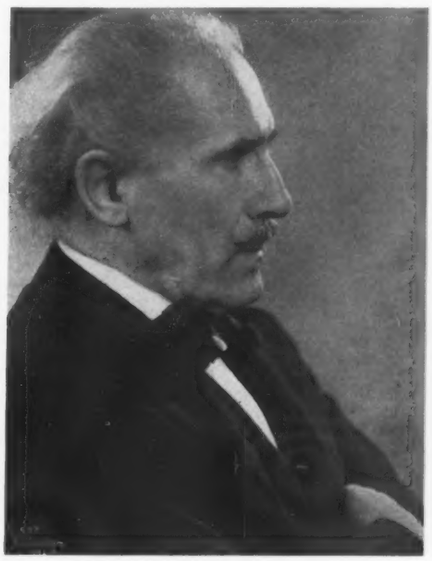


Photo © NBC, Ray Lee Jackson

ARTURO TOSCANINI

It is chiefly a collection of these letters and is entitled Verdi the Man, in His Letters. To this letter collection there belongs, furthermore, a preface by the writer, Franz Werfel, which might be called not only a biography of Verdi but also of opera.

Werfel and I have given out that collection of letters, which represents a selection from a whole list of older and newer Italian letter collections. Such a selection, but of much more limited scope, we published fourteen years ago in Vienna and the edition aroused great interest. The new edition has been translated by Edward Downes, the son of Olin Downes, and, inasmuch as I myself, in those bygone days, attended to the German translation, I can truly say that in this new edition the reader will find Verdi's letters placed before him in the manner that the composer wrote them.

Wide Range of Letters

That is no small thing. For Verdi writes as he composes—simply, straightforwardly, without compromise, often clearly to the point of roughness, but always like an artist. No greater difference is imaginable than that between these letters and the equally instructive ones of Wagner, which always have a double sense and are seldom unequivocally clear.

About what does Verdi write? Naturally about his operas, about contracts, performances, casts. But again and again he says: "If all my demands (never monetary demands) are not exactly carried out, I forbid the performance." While still a young and not yet a famous composer he forbids all performances of his works at the Scala because they do not perform his operas as well there as he wants!

His letters furthermore speak of art in general—and they are vastly interesting, even when they are not taking issue with Wagner (without, moreover, naming him). When Wagner dies, Verdi writes his own publisher: "Sad, sad, sad! A very great man, who left his mighty imprint on the age, has gone!"

Now, Verdi outlived by almost two decades this man who seemed to him to change his Italy, and not to Italy's advantage. And this was the time in which "the venerable old man," as he ironically called himself, composed Otello and Falstaff.

A Search Rewarded

At last he had the librettist whom he always wished for—Boito, whose birth centenary is now being observed. Though his mother was a Polish countess, this fact did not prevent Boito, as one of the fighters for Italian liberation, from pressing forward into the Austrian Tyrol— like Faccio, most famous of Verdi conductors after Angelo Mariani, who likewise became a legionary.

Mariani, Verdi's friend, later went over to Wagner and was the first to conduct Lohengrin, in Bologna, while Verdi sat in the rear of a box and scribbled remarks in his piano score, which I myself saw in 1926. These observations have meanwhile been published. Mariani's "apostasy" has wrongly been explained by the fact that Verdi and his wife tried to persuade Mariani's fiancée, the Czechish singer Therese Stolz, not to marry him (concerning this there is also something in the collection of letters).

There are other matters, too—various political ones. And in these Verdi reveals a thoroughly prophetic eye, as when he foretells the European war and threatening barbarism.

One may hope that not only Toscanini will find pleasure in these letters which, in their chronological arrangement, represent a new biography of Verdi.

AT THE PREMIERE OF OTELLO:

Verdi and Victor Maurel, who created the role of Iago, in the baritone's dressing room. The composer was seventy-four at the time, and the eminent singer thirty-six.

Chicago Makes Bid for Leading Place As Music Centre of the United States

By RENE DEVRIES

CHICAGO. — National managers have their eyes focused on the Middle West, for they know that the "prairie states" are fast becoming the hub of musical activities, with factories of all descriptions springing up overnight, and an influx of population from the East and West coasts. But, most of all, there is the "I Will" determination to carry on that has long made Chicago the nerve center of adjoining smaller cities.

Concerts here have been more numerous and better patronized in the last few weeks than has been the case for a number of years. Orchestra Hall was sold out on three successive nights for the concerts of the St. Olaf Choir and on two successive days for Vladimir Horowitz's solo appearances with the Chicago Symphony. The Ballet Theatre found the Civic Opera House practically filled to capacity for its five performances and even local concert-givers were confronted by audiences whose numbers were far in excess of anticipated attendance.

Ballet Groups Applauded

The Ballet Theatre took Chicago by storm and so did Martha Graham and her dance company and the Polish Ballet, all of which performed within ten days to the delight of balletomanes, who voiced their approval loudly in the theatre and conspicuously at the box office. Martha Graham came back by popular demand for a return engagement at the Civic Opera House two weeks later.

Horowitz, Piatigorsky and Kurtz shared the Chicago Symphony Orchestra patrons' favor in a recent fortnight. The first named created a sensation in the often tried Tchaikovsky B flat minor concerto, while the famed cellist, Piatigorsky rose to new heights as the first interpreter of Hindemith's new concerto and our own Edmund Kurtz, the orchestra's solo cellist, scored a hit all his own in the Schumann concerto.

New U. S. Scores Played by Stock

Several compositions by American composers came for first hearing. Charles Wakefield Cadman's first symphony, which he has called "Pennsylvania," reflects the personality of the

(*Please turn to page* 25)

Mrs. Louise Riesberg Marvin, Courier Buffalo Correspondent, Passes After Long Association

BUFFALO.—Louise Riesberg Marvin, 76, since 1910 the Buffalo representative of the Musical Courier and sister of Frederick W. Riesberg, long a member of the Courier staff, died of a heart attack in her home on March 23.

Mrs. Marvin continued the Riesberg tradition in her capacity as Musical Courier, had succeeded his Riesberg, who on Aug. 1 of last year announced his retirement after 45 years of continuous service with the Musical Courier, had succeeded his mother as the Buffalo correspondent before coming to the New York office. Mrs. Marvin then followed her brother and remained in this capacity until her death.

Pianist and teacher, an active worker for the Buffalo Symphony Society, Mrs. Marvin was for a number of years a member of the board of directors and had been instrumental in raising the annual guaranty fund for its season. Mrs. Marvin was also active in the Chaminade Club and other musical organizations.

Mrs. Marvin, a native of Norwich, N. Y., had also done much writing during her career. Funeral services were held in Norwich and interment was in the Riesberg-Marvin plot in Mount Hope Cemetery, that city.

Mrs. Marvin's last report on musical activities in Buffalo follows:

By LOUISE H. MARVIN

BUFFALO, N. Y.—Lauritz Melchior was one of the highlights of Zorah B. Berry's concert series of this season, in a program of Wagnerian excerpts, given with artistry and notable interpretative ability. The large audience's enthusiasm was evident in the ovations and demand for encores. Ignace Strasfogel gave him admirable support at the piano.

Dalies Frantz, pianist, and Gregor Piatigorsky, cellist, appeared in a joint recital that furnished much enjoyment for their hearers. The Minneapolis Symphony Orchestra, with Mitropoulus conducting, made a deep impression. All these concerts in Mrs. Berry's series were held in Kleinhans Music Hall.

The Budapest Quartet, favorites in Buffalo, gave their annual chamber music cycle, sponsored by the Buffalo Chamber Music Society in the home of Mrs. Frank B. Baird, assisted by Mitchell Lurie, clarinetist, of Philadelphia, and Rudolf Doblin, cellist, of Buffalo. Their third program was given in Kleinhans Chamber Music hall. The Coolidge quartet presented the next in the Chamber Music series.

Chorus Aids in Wagner List

The all-Wagner program of the Buffalo Philharmonic Orchestra series of concerts, under the conductorship of Franco Autori, was a noteworthy occasion, with the debut of the newly organized Philharmonic chorus of over 100 mixed voices, and the appearance of David Blair McClosky, baritone soloist. By popular demand this Wagner program was repeated on a later date with Bertram Rowe, Buffalo baritone, as soloist.

The Philharmonic Orchestra is now giving four series of concerts. The regular Symphony series, the "Music for Americans", the "Pop" concerts, and the afternoon concerts for school children. Michel Piastro, cellist, and Joseph Szigeti, violinist, were solists for two of the series, and Margherita Carriere, dramatic soprano, and Mildred Lewis, pianist, were heard in two Sunday evening concerts.

The Chromatic club presented The Marriage of Figaro by the Nine O'clock Opera Company. Without scenery or costumes, sung in English by a youthful group, with Narrator and pianist; the entire production was delightful and refreshing.

Squire Haskin in a group of piano solos, by Jerome Davidson, local composer, and Susan Priebe, soprano, in songs by Roger Parkes Jelly, a former Buffalonian, gave a portion of a Chromatic club program. A rare treat was afforded in Jane Keeler's reading of Enoch Arden, with R. Leon Trick at the piano, playing the music by Richard Strauss.

The choir of St. John's Episcopal church, with Robert Noehren, organist, a string quartet and tenor soloist, John Priebe, presented one of the Chromatic club Saturday afternoon programs. Two lists have been given by pupils of some of the teacher-members of the club.

The annual musicale of the Guild of Allied Arts, under the direction of Kurt Paur, was an enjoyable event.

Vronsky and Babin Close Ann Arbor Series

ANN ARBOR, MICH.—The closing concert in the Choral Union Series was given by Vitya Vronsky and Victor Babin at two pianos recently. These artists gave a performance which was satisfying from beginning to end. Seven encores indicated that they had won their audience. Exquisitely performed and most convincing were Bach's Sonata in G and an arrangement of Jesu, Joy of Man's Desiring, but the *pièce de resistance* was the Second Suite by Rachmaninoff. Three March Rhythms by Victor Babin were rhythmical, modern and admirably performed, as were Strauss' Rosenkavalier Waltzes, another arrangement by Babin.

So closes another season of the Choral Union Series on a high note. The public now looks forward to the annual May Festival, May 6-9, when six concerts in four days will offer Eugene Ormandy and the Philadelphia Orchestra, the Choral Union, Thor Johnson conducting, Marion Anderson, Emanuel Feuermann, Helen Traubel, Sergei Rachmaninoff, Carroll Glenn and other well known artists.

As an extra event in the season not included in the Choral Union Series, Alec Templeton, pianist, thrilled a large audience in the Hill Auditorium when he came for his first appearance in this city and, certainly after his triumph on this occasion, it will not be his last. His program was long, varied and of consummate interest, reaching the pinnacle in his playing of the Chorale by Franck.

A. McL. T.

Goldman-Rauch Nuptials

Greta Rauch, one of the Constance Hope Associates, was married to Dr. Martin C. Goldman of the New York Life Insurance Company staff, on Feb. 20. Miss Rauch has been associated with the organization, publicizing Metropolitan Opera singers and other musical personalities, for the past seven years.

Photo by Samuel H. Gottscho

IPHIGENIA IN TAURIS REVIVED. A scene from Act IV of Gluck's opera as given at the Juilliard School of Music, New York. Tableau shows Clifford Harvuot as Orestes, Derna De Pamphilis as Iphigenia and members of the chorus, Misses Westbrook, King and Kaeppeler.

MacDowell Colony Fund Campaign Launched By Sigma Alpha Iota

As a crowning tribute to her life work, Mrs. Edward MacDowell may soon see the MacDowell Colony for Creative Artists, which she established in honor of her husband thirty-four years ago, protected by maintenance funds designed to insure the permanence of this great American Institution. The artists, authors, and

MRS. EDWARD MacDOWELL and CHARLOTTE WEBBER,
for many years MacDowell Colony Chairman for Sigma Alpha Iota.

composers who have been members of the MacDowell Colony have issued a call urging the cooperation of the nation's music lovers in thus insuring the permanence of the Colony and its many contributions to American life.

Sigma Alpha Iota is among the first organizations to heed the call, placing before its members as an outstanding feature of the fraternity's 1942 program the task of raising funds to endow the Sigma Alpha Iota Cottage, known as Pan's Cottage, which was presented by the fraternity to the Colony in 1918. This plan for an endowment was inaugurated at the Sigma Alpha Iota national convention in Los Angeles last August, when the following resolution was unanimously passed: "That a special and carefully planned campaign be organized this year to raise an Endowment Fund for Pan's Cottage at the MacDowell Colony. That every member be asked to subscribe at least $1; and that contributions be accepted from friends outside the fraternity. That everyone attending convention be asked to contribute to this Endowment Fund."

Fraternity Head States Aims

In announcing the project Gertrude Evans, Sigma Alpha Iota national president, makes the following statement:

"After this war is won, our nation will have to continue for a long time to serve as the world's arsenal for democracy. But the arms supplied will have to include building materials for the Soul of Humanity, as well as the physical necessities. Such institutions as the MacDowell Colony will be as important to this job as our factories. These cultural agencies will be needed to protect and advance the civilization and standards of a badly battered world.

"We shall make the funds raised for this endowment do a double duty by turning every dollar contributed into Defense Bonds. The amount raised will then be given to the MacDowell Association in this manner and it can do as it sees fit in the future handling of the fund.

"Mrs. MacDowell has made for herself an honored place in the history of our nation. She has devoted the best years of her life to this great cultural project. We invite our friends and all music lovers to join with us in an endeavor to adequately protect the result of her great work."

History of MacDowell Colony

Toward the end of his life MacDowell had much in mind a hope that he had long cherished that the one-time deserted farm of a hundred acres or so which he had made the joyous refuge of his own last working years should by some

GERTRUDE EVANS,
National president of Sigma Alpha Iota.

means be made available for workers in all the creative arts, and furnish them the inspiration and opportunity for work which it had given to him. Mrs. MacDowell, little realizing the magnitude of her undertaking, gave her husband her promise to develop and establish his dream, and out of her pledge to him and her justified belief in the art and artists of this country, has grown the MacDowell Colony with its unique and successful record of achievement and service. In 1907 the Edward MacDowell Association, Inc., was organized for the purpose of "establishing and maintaining at Peterborough, N. H., at the home of Edward MacDowell, a Colony where working conditions favorable to the protection of enduring works of imagination shall be provided for creative artists."

A Rich Background

From the first, Mrs. MacDowell has borne the immediate burdens of the place, has shaped its destiny. She has been the active manager of the Colony, supervising the building of studios, roads and houses, and the management of the farm and other departments. She has traveled throughout the country giving lecture-recitals, the proceeds of which, some $90,000, have been applied to the purposes of the Colony. Mrs. MacDowell emphasizes the fact, however, that her work could never have been accomplished without the devotion and support of individuals and clubs throughout the United States.

PAN'S COTTAGE
at the MacDowell Colony. The house is sponsored by Sigma Alpha Iota.

There are nine general buildings, including the Sigma Alpha Iota Cottage which is so constructed that it may be used in both winter and summer, and twenty-four summer studios. The Colony is not a school, a summer camp, a vacation resort. It is distinctly a place for creative work, only creative artists are eligible. Each year about sixty artists, authors, and composers of outstanding ability are invited to work at their respective arts in these ideal studios. Many of these men and women who owe their start to the opportunity provided by the Colony have made permanent contribution to American cultural life. In order that the MacDowell Colony may continue this service, it is necessary that widespread financial support from all parts of the nation be given. It is safe to say that each contribution made to the Colony is a contribution to the advancement and maintenance of arts and letters in America.

The Story of Pan's Cottage

The idea of building a studio at the MacDowell Colony in Peterborough was first presented to Sigma Alpha Iota during the national convention held in Detroit in 1916 by Mrs. Mary Christie of Delta Chapter: two years later the building was actually done. In the meantime the great need for more room where Colonists might live caused the fraternity to change their plan for a one-room studio to that of a three-story cottage which could be used in both summer and winter. For some years the fraternity did not realize that in presenting the Cottage to the Colony, they were adding to the burden of Mrs. MacDowell and the Association in its upkeep and necessary repairs, which during this time they generously bore. At the 1928 national convention it was voted to assume complete responsibility for repairs, furnishings, etc. It is estimated that the Cottage could not be replaced in its present condition for less than $8,000. This maintenance has been accomplished by voluntary contributions received from Sigma Alpha Iota chapters and individual members. One thousand dollars willed to the Colony by the late Mrs. Mary Christie of Delta Chapter, in Detroit, has been used as a nucleus for the Endowment Fund for Pan's Cottage. The committee in charge of raising the Endowment includes Charlotte Webber (4621 Council St., Los Angeles, Calif.) and Sue Herbrecht and Pauline Yuster.

Picturesque Setting

Marion Bauer, American composer and author, who has spent considerable time in residence at Pan's Cottoge, expresses the sentiments of other residents as well as her own as follows: "When the Sigma Alpha Iota fraternity made a gift to the MacDowell Colony of Pan's Cottage, it won my gratitude along with that of many other composers, writers, painters and sculptors. In its typical New England setting of pine trees, fields, and distant mountains, several MacDowell Fellows occupy the six rooms of the attractive white cottage, finding not only comfortable living quarters with every modern convenience, but a place in which to work in peace and quiet. Pan's Cottage is a perfect adjunct to the plans which have made the MacDowell Colony a most altruistic, yet practical, 'Dream come true'."

And to this Mrs. MacDowell adds: "No photograph does justice to its picturesque loveliness—one needs to see it, with it Pine Grove at the back and the charming little court in front, where flowers bloom all summer. Once more, thank you, Sigma Alpha Iota, for your generous gift, which has meant so much to so many."

Noted Artists Residents

The following list of residents in Pan's Cottage is taken from Mrs. MacDowell's records and covers the period from 1920 to 1940:

William M. Humiston, Wanda Fraiken Neff, Frank Morley Fletcher, Mrs. and Mrs. Kenneth Brown, William Rose Benet, Harold Morris, Helen Richardson, John Black, Rossetter Cole, Harvey Allen, Sylvia Chatfield Bates, John Gould Fletcher, Fred Ballard, Mary Howe, Charlie May Simon, DuBose Heyward, Frances Newman, Esther Bozyan, Padriac Colum, Eloise Parkhurst Huginouin, Lucy Kennedy, Maxwell Bodenheim, Maryie Emily Gilcrest, Margaret Lynn, Parker Fillmore, Miriam Gideon, Mr. and Mrs. Horace Gregory, Louis Gruenberg, Elizabeth Black Carmer, Mr. and Mrs. Lawrence V. Coleman.

Also Mr. and Mrs. Marx Oberndorfer, Ferner Nihn, Marcia Silvette, Mr. and Mrs. Robert McBair, Hazel Gertrude Kinscella, Marjorie Strack, Mr. and Mrs. Henry Neff, Mary Astin, Dora Aydelotte, Mr. and Mrs. George Stonehill, Charlie May Simon, Frances Taylor Patterson, Ferner Nuhn, A. E. Fisher, Charles Haubiel, Ruth Sueco, Catherine Dunlap, Edith Orr, Walter Quirk, Dahris Martin, Katherine White Ryan, Ethel Glenn Hier, Marion Bauer, Ruth Draper, Elinor Wylie, Helen Hanford, Eda Lou Walton.

Also Donald Ogden Stewart, Dorothy James, Miriam Vedder, Virgil Jordan, Anna Bird Stewart, Alice De Villele, Bashka Paeff, Marjorie Knapp, Dora Neil Raymond, Constance Rourke, Nancy Byrd Turner, Susannah Armstrong, Kathleen Glover, Joy Davidman, Edna Yost, Louis Untermeyer, Benjamin Swalin, Elizabeth Marsh, Nancy Bird Turner, Arthur Cohn, Eliza Willets, Louise Agnes Garnett, Lucy Fitts Perkins, Samuel Stoney, Frances Frost, Irving Fineman, Mildred Smith, Marcia Clapp, Mildred Boie, Johsephin Pickney.

Also Mr. and Mrs. Alfred Kreymborg, Helen Frankel, Frederika Beatty, Tess Slessinger, Katherine Clugston, Elizabeth White, Beatrice Cumming Marjorie Knapp, Anita Weschler, Radie Britain, Sybil Emerson, Mildred Shire, Katherine Hayden Salter, Charlotte Blass, Marjorie Fiack, Betsy Williams, Margaret McLain Hall and Edith Tappen.

SOUTH AMERICA LURES SONGBIRDS

Colon Opera Series to Present Leading Singers from the U. S.

A hegira of leading singers from the United States to the countries of South and Central America has begun, and will take on larger scope.

Among those who have recently engaged artists in New York was Feruccio Calusio, the conductor, who was empowered to contract for the opera season at the Teatro Colon in Buenos Aires.

In a joint announcement made by Mr. Calusio and André Mertens, director of the South American Division of Columbia Concerts, Inc., through whose office the contracts were signed, it was revealed that several Metropolitan Opera singers have been engaged for the Colon.

Zinka Milanov sings in the season in Norma, Tosca and Oberon.

Rose Bampton, soprano, has been booked for the full season and will make her South American debut. Bidu Sayao, Brazilian soprano, will sing there in July and part of August.

Bruna Castagna, Metropolitan leading contralto, will be heard at the Colon for her fifth season, Lauritz Melchior and Raoul Jobin, leading tenors of the Wagnerian and French repertoires, respectively, will be among those heard.

Leonard Warren, American baritone, will make his debut as Renato in A Masked Ball on May 15, opening night of the season. Frederick Jagel, American tenor, heard frequently in South America, will again appear in leading roles. Rose Pauly is also engaged.

Norman Cordon, American bass-baritone, is another who will be heard at the Colon, from Aug. 15 to Oct. 20.

Mme. Castagna and Mr. Jobin will also sing in the season at the Teatro Municipal in Rio de Janeiro, as will Mme. Sayao, Jagel and Warren.

Mr. Melchior and Mr. Jagel will fulfill concert engagements in Mexico City, Lima, Santiago and Montevideo on the way to Buenos Aires.

The list of singers engaged for Rio, as reported elsewhere on this page, also includes Norina Greco and Florence Kirk, sopranos; Giovanni Martinelli and Charles Kullman, tenors; and Nicola Moscona, bass.

The complete list so far engaged from the United States for the South American season includes fourteen singers.

Marcelle Denya Engaged for South America

Marcelle Denya, French soprano, will appear in South America this summer, singing Melisande, Manon and the Princess in Marouf at the Teatro Colon in Buenos Aires.

ENGAGED FOR BRAZIL OPERA.

Silvio Piergili, General Director of the Teatro Municipal, Rio de Janeiro, signs a contract with Philadelphia-born Florence Kirk to sang the leading soprano roles in Aida, Ballo in Maschera, Trovatore, Simone Boccanegra and Don Giovanni (Donna Anna). Another American to go to South America for the first time is the Metropolitan Opera singer Leonard Warren, engaged for leading baritone roles. Left to right, Miss Kirk, André Martens, head of the South American Division of Columbia Concerts, Inc.; Senhor Piergili; and Mr. Warren.

Singers Booked for Rio

Silvio Piergili, general manager of the Teatro Municipal in Rio de Janeiro, who has recently visited the United States, has engaged nine singers for the 1942 opera season in that city. Seven artists from the Metropolitan who will be heard include Norina Greco and Bidu Sayao, sopranos; Giovanni Martinelli, Frederick Jagel and Charles Kullman, tenors; Leonard Warren, baritone and Nicola Moscona, bass. He has also engaged Florence Kirk, soprano, who was heard as Lady Macbeth in the New Opera Company season. Bruna Castagna, Metropolitan contralto, also was engaged.

Chautauqua Summer Schools Name Teachers

CHAUTAUQUA, N. Y.—The 1942 session of the Chautauqua Summer Schools opens on July 6 and continues through Aug. 14. Dr. Ernest Hutcheson, president of the Juilliard School of Music, New York, again will be the director and will teach in the piano department. Associated with him in this department will be Austin Conradi of Peabody Conservatory.

The voice department will include Evan Evans as director and Clarence Reinert. Mischa Mischakoff, concertmaster of the NBC Symphony Orchestra, and Reber Johnson will teach violin. Igor Buketoff is in charge of the theory division. Edgar Schenkman will teach conducting, score reading and orchestration.

Other instructors include: Georges Miquelle, cello; Frederick Wilkins, flute; Arthur Christmann, clarinet; Osborne McConathy, brass instruments; Carlos Mullenix, oboe and English horn; Stephen Maxim, bassoon; Henry Denecke, tympani, and percussion; Joseph Pizzo, harp; and Nathan Gordon, viola.

Among courses for which New York University will grant summer credit are several in music education, including Music Program in Senior High School; Song Literature for Elementary Schools; dictation; advanced harmony; and choral conducting.

Photo by Martin Studio

SOUTHERN HEGIRA BEGINS.

Norina Greco, first Metropolitan Opera songbird to wing her way southward, leaves La Guardia Airport, New York, to catch plane at Miami for Rio de Janeiro. Miss Greco will fulfill opera and concert engagements in South America.

Wragg Arranges Concert Series to Aid Army-Navy Fund

Russel Wragg, chairman of the auction division of the Citizens Committee for the Army and Navy, Inc., has arranged a series of noon-day concerts in Town Hall, New York, on Mondays presenting noted musicians who donate their services.

The series opened on March 23 with Elisabeth Schumann, soprano, and Isabel and Silvio Scionti, pianists. Known as "all out concerts," the programs are given in co-operation with Town Hall and no admission is charged but a voluntary collection is taken. On March 30, Helen Jepson, Metropolitan Opera soprano, was heard with Simon Barere, pianist.

Guiomar Novaes, pianist, and Elsie Houston, soprano, both natives of South America, participate in the April 6 program and the following week the New Friends of Music Orchestra will be heard with Bronislaw Huberman and Kathryn Meisle as soloists. Later concerts will present Gladys Swarthout, Bidu Sayao and Kerstin Thorborg, Mr. Wragg announced.

The programs are the outgrowth of a similar series arranged for the Red Cross by Mr. Wragg during which Vivian Della Chiesa, Conrad Thibault, Isabel and Silvio Scionti, Josephine Antoine, Ethel Bartlett and Rae Robertson, Rose Bampton, Sari Biro, Elisabeth Rethberg and Richard Bonelli were heard. As chairman of the music educators' division of the Red Cross, Mr. Wragg conceived the idea of the concerts and was aided by several groups. The Juilliard Graduate School and the Institute of Musical Art raised $1,500 under the supervision of Dean Oscar Wagner; the American Society of Composers, Authors and Publishers contributed more than $600; the New York Singing Teachers, Leon Carson, president, raised nearly $200 and music publishers, teachers and students in Greater New York raised additional funds, Mr. Wragg said. The four concerts in Town Hall resulted in more than $2,000 being contributed to the Red Cross.

National Piano Auditions Observing 13th Season

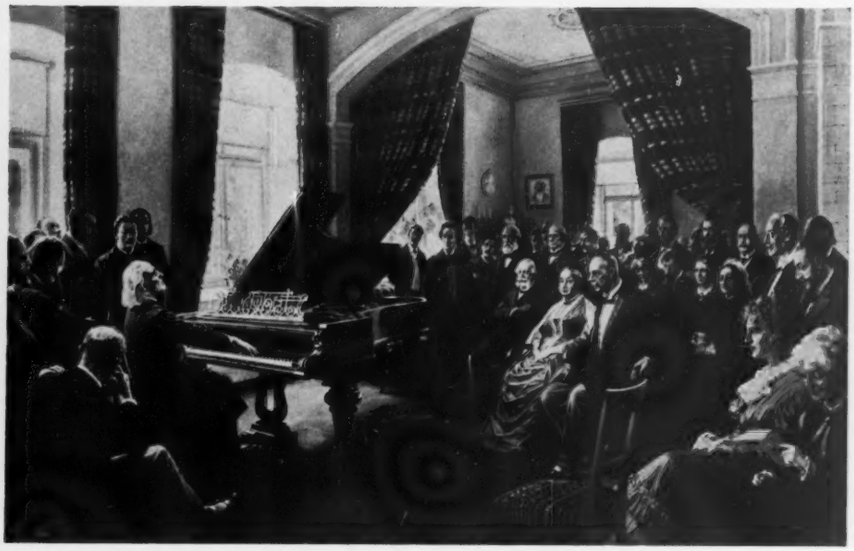
The National Piano Playing Auditions, in which 12,000 piano pupils of the United States participated in 1941, is celebrating its thirteenth anniversary this year, having been inaugurated at Abilene, Tex., with an entry of 46 students in 1929. Because the Audition plan sets a definite goal with a specific reward for pupils of all ages, all stages of advancement, and of all degrees of talent, it has been accepted by teachers, pupils, and patrons from Maine to California.

The audition goals are especially designed to reward piano students of America with honors for their achievements. Each entrant is given a certificate or diploma, according to his individual accomplishment and not in competition. Judges are chosen from nationally known pianists and music educators.

Full particulars may be obtained from the National Guild of Piano Teachers, 640 Riverside Drive, New York City.

Menuhin Soloist for Red Cross

Yehudi Menuhin played the Beethoven violin concerto at a special benefit concert for the Red Cross of the New York Philharmonic-Symphony Society on March 30. John Barbirolli conducted the program which included two Johann Strauss numbers, a Rosamunde excerpt, the overture to Freischütz and Sousa's Stars and Stripes Forever march.



The famous pianist is shown giving a Sunday concert at his Weimar home in 1882, for Grand Duke Carl Alexander and Grand Duchess Sophie, of Saxe-Coburg-Gotha. Among the distinguished circle of listeners are visiting artists and pupils of Liszt, including Eugene d'Albert, Emil Sauer, Arthur Friedheim, Bernhard Stavenhagen, Carl Ansorge and others.

LAST of the LISZT DYNASTY

by Herbert F. Peyser

Death of Daniel Ollivier Takes Last Grandson of the Composer, Who Had Edited Letters of Liszt and Countess d'Agoult

Most of the newspapers hereabouts ignored the recent death in an obscure corner of southern France of Daniel Ollivier, *ancien avocat a la Cour d'Appel*. In a calmer age Maître Ollivier might reasonably have expected more attention. To be sure, he was nearly eighty and he had never made a great noise in the world. But in a quiet way he was a personage and he had antecedents who would have shed a luster on him even if he had been a complete nullity. Liszt was his grandfather and the Countess Marie d'Agoult his maternal grandmother. Liszt's daughter Blandine, sister of Cosima, gave him birth and of this birth she died. His father, Emile Ollivier, stood high in the councils of Napoleon III—was, in fact, the "little" Napoleon's Minister of State. Touched with the glories of Liszt he was also irradiated to a certain inevitable degree by the noonday rays of Wagner. And they had named him Daniel after Liszt's only son, whom consumption carried off in early manhood on the threshold of a brilliant career.

Daniel Ollivier died on the Côte d'Azur, somewhere near St. Tropez, where he was born. This means that he must have escaped from Paris, where he had passed the greater part of his life. Like his father, a barrister, his later days were much occupied with writing and editing, and this phase of his accomplishments may lend his name a degree of permanence. For thirty years he had lived in an apartment on the Rue Penthièvre, in one of those weather-beaten *immeubles* which seem as old as time, yet retain for all vicissitudes an aspect of shabby gentility. Not many weeks before the war broke out I visited him there and carried away some treasurable impressions together with a copy of the Liszt-Blandine correspondence edited by him and amiably autographed in a shaky hand. The visit had been arranged with the help of my dear friend, Dr. Franz Beidler of Zürich, the grandson and spitting image of Richard Wagner, whose mother was Wagner's daughter Isolde.

"If you wish to please him," Dr. Beidler had tipped me off, "remark his resemblance to Liszt." I could do so without excessively straining the truth, for Maître Ollivier did suggest in more than one feature his famous grandsire. At any rate when, after the first formalities, I made it a point of exclaiming: *"Je crois voir devant moi Liszt même,"* the old gentleman beamed and several times repeated: *"Vous trouvez, vraiement?"* I think I might then and there have asked him any favor whatsoever and without further effort have had it.

Link with Other Days

After about half an hour I got up to leave, saying that I did not wish to take up any more of his time.

"But you are not taking up my time," he insisted; "I have plenty of time—I have nothing to do. Please do not hurry."

In the end it was I who actually had no more time and who had to invent subterfuges and white lies to get away. I had, for one thing, to promise to return soon for another visit, which I fully intended to pay. To Dr. Beidler, his "cher cousin," he wrote shortly afterwards about our meeting and declared among other matters: *"Nous devons nous revoir."* Alas, it was not so; we were not to see each other again.

Treasures from the Past

It must have cost him a bitter pang to leave his apartment to the fate which probably has overtaken it. He was extraordinarily proud of the place and of its contents, which, in all truth, were rich and varied and must have stood close to his heart. It differed strikingly from the modern Parisian home. Its high-ceiling rooms and the ancient furnishings which filled them evoked another Paris and another age, just as the shy but gracious personality and patrician manner of their occupant diffused a distinction of Old World aristocracy which had grown rare even in France. The most conspicuous objects in his work room were an immense full-length painting of his mother on the wall, a bronze bust of his father on the mantlepiece and book cases packed with soberly bound volumes and stuffed with papers and manuscripts. He liked one to admire the portrait of his mother, whom he had never known but whose memory he obviously cherished. And indeed, if the picture told even half the truth one can readily understand the legends of the fated young Blandine's buoyant charm and easily credit the well authenticated stories of how little Wagner was able to remain indifferent to her vivacity and her further blandishments. Yet Daniel Ollivier was no less a model of filial reverence and devotion where his father was concerned. Hard things have been said of Emile Ollivier, things that history appears to have justified. But woe to anyone who referred to them in his son's presence! I was distinctly warned that if I did not wish to be shown the door at once, I should not breathe a derogatory word about the elder Ollivier.

Had Precious Liszt Letters

I wonder if Daniel Ollivier was able to save from the clutches of the invaders that immense assortment of letters of Liszt, the Countess d'Agoult, Blandine and others with which his cabinets and cupboards were filled. While I was with him he showed me dozens of them, spreading them anxiously out on his desk for my inspection. This is not the place to describe at length how he obtained certain of the most interesting ones or the manner in which some hand had mutilated or destroyed a quantity of d'Agoult letters which had been in the keeping of Louis de Ronchaud, a Conservateur des Musees who lived at the Louvre. In any case, Daniel Ollivier published the d'Agoult-Liszt correspondence a few years ago and more recently the letters of Blandine to her father. He did the job in conscientious fashion even if his editing may not be "Stilkritisch," as the Germans say, and may lack some of the profounder qualities of scholarship.

What the Nazis may have done with these and other equally valuable documents from Daniel Ollivier's treasury, if they managed to lay hands on them, is naturally anybody's guess. As for the sensitive, fine-feeling old gentleman himself I should love to think that he got away to his native Côte d'Azur without experiencing too fearfully those horrors which millions of other fleeing Parisians endured and without suffering too grievously the burden of his seventy-nine years. He was a gentle, retiring soul, afflicted from childhood with a rather poignant inferiority complex, and, in the bargain, henpecked.

Melchior Chooses the Lesser Evil

To the Editor of the Musical Courier:

Each year around this time, with the regularity of the seasons, three major events take place in my life—my income tax returns, Parsifal at the Met and the subsequent observations of the music critics concerning my departure from the stage during the first temple scene of the opera.

These comments, varied as they are, have a single characteristic in common: they all decry the fact that in leaving the stage I am thus flouting a tradition of "long standing."

Allow me to explain my position, which in this case is behind the wings. Just as you yourselves have discussed the matter, so did my good friend Artur Bodanzky and I. Mr. Bodanzky reached the conclusion, which in the interests of clarity might be summed up by the phrase, "A healthy Parsifal offstage is better than one that is hoarse for Siegfried the next day." Unromantic draughts, inconsiderate winds that blow in from the Seventh Avenue entrance of the Metropolitan stage when the scenery is being sent over for storage, resulted in the philosophy which determined the course of action in the opera. We were faced with the problem of either defying the winds of Providence or the accepted tradition of Wagner at these performances.

Bodanzky decided against the first because he felt I should brave the cold reception of the critics rather than grippe with a soupçon of pneumonia. I admit it took a great deal of courage at first. Certainly, it meant braving the wrath of adherents to a tradition of many years. But on second thought I merely bowed to an older tradition, one that began with man himself—the tradition of "The Common Cold."

LAURITZ MELCHIOR

Bluefield Civic Orchestra Starts Initial Season

BLUEFIELD, W. VA.—Sponsored by the local Chamber of Commerce, the Civic Orchestra of Bluefield made its bow on March 10 under William Carruth, head of the instrumental music department at Concord State Teachers College, Athens, W. Va.

The ensemble of 52 musicians has been rehearsing for 10 months and is a regional group, as only 20 of the players live in this city; others come from nearby Virginia and West Virginia cities, some travelling as much as 80 miles each week over mountain roads. High school players and professional musicians are members of the orchestra.

With its next concert scheduled for this month at Concord College, the orchestra also has received several invitations to appear in other cities.

METROPOLITAN OPERA SEASON CLOSES

By HERBERT F. PEYSER

If the Metropolitan did not give an evening Ring cycle, it managed to do almost the next best thing by offering Siegfried and Götterdämmerung a second time and within two nights of each other. The third Ring drama was repeated before a large house of hearers, while the fourth ushered in the last week but one of the season happily, also in the presence of a considerable gathering. In most respects the Siegfried resembled the matinee presentation. Mr. Huehn replaced Mr. Schorr as the Wanderer but vocally he was not in good shape, especially in the Erda scene. Once again Mme. Rethberg undertook the awakened Brünnhilde, with results substantially like those of her first attempt.

Götterdämmerung was considerably better at the second hearing than the first time. Mme. Traubel's Brünnhilde was a full hundred per cent better than the previous week. She sang magnificently throughout the evening and gave her first act a brilliancy it had previously lacked. Mr. Kipnis replaced Mr. List as Hagen. He is perhaps the greatest living Hagen, and anyone who questions his impersonation simply shows that he knows nothing of the role or of Wagner's intentions.

Walter Leads Don Giovanni

The return of Bruno Walter for a couple of performances enabled the Metropolitan to repeat Don Giovanni on the afternoon of March 7. A huge audience attended. In two respects the representation differed from previous ones. Alexander Kipnis, though suffering from a cold, sang Leporello for the first time here and Mack Harrell undertook Masetto. It was a pleasure to meet a Leporello who found something else in the role than opportunities for clowning.

Novotna As Octavian

The last evening but one of the opera season brought the final performance of Der Rosenkavalier. A very large audience enjoyed the performance which, all things considered, was a lively and well-knit one. It had a feature of novelty in the Octavian of Jarmila Novotna. Here, as everywhere, Mme. Novotna's comeliness was an element of great value. Her impersonation is rich in dramatic detail and in "business" of various kinds. It is a question whether this always enhances the illusion of boyishness and budding masculinity. But this problem is probably one which will persist till the end of time or the end of the trousered woman in opera. Yet heaven forbid that anyone should assume by this that I, for my part, should like to overturn an immemorial law of opera and see the trousered women of lyric drama supplanted by men!

The soprano's voice was decidedly not at its best. It sounded gritty and even over-bright in timbre. Lotte Lehmann's Marschallin is an old story and its best features—its warmth and its human quality—were duly set forth in the successive episodes of the first and last acts.

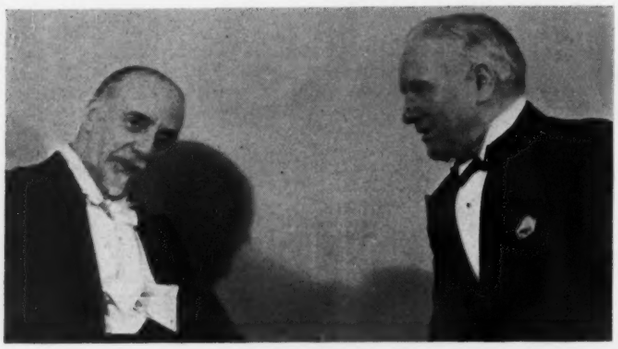


Photo by Leone & Johnstone

SIR THOMAS BEECHAM and EDWARD JOHNSON after the performance of Faust on Saturday afternoon, March 14, final day of the Metropolitan Opera season.

ZINKA MILANOV IN VERDI'S MASKED BALL, which the Metropolitan Opera prima donna will sing on May 1 in Havana in the opera festival managed by George D'Andria. Mme. Milanov will be heard as Aida on the opening night, April 29, and in La Gioconda. In Buenos Aires she sings Norma at the opening of the season on May 22, with Bruna Castagna and Frederick Jagel under Panizza's direction, and appears in Tosca and Oberon.

Cordon Sings Mephistopheles

A change in the final Saturday matinee cast brought Norman Cordon to the role of Mephistopheles. The American singer gave towering stature to the role, never overacted but always so contrived as to dominate the stage. He introduced eloquent touches of irony. The longest ovation was his after the Serenade, superbly sung. Charles Kullman again had the title role, done with youthful romanticism and at times a melting quality of tone. Lucia Albanese repeated her capable, if not glamorous Marguerite, rising dramatically to the closing scenes and overcoming with technical knowledge the somewhat "white" quality of her tones. Leonard Warren sang Valentin with suave lyricism and fine quality of voice, enacting the death scene with intensity. Lucielle Browning as Siebel, capable Thelma Votipka as Marthe, and Wilfred Engelman as Wagner completed the cast. Sir Thomas Beecham conducted with unusual care for the melodic line, and caused many pages of the Gounod music to assume the highest dramatic significance. He shared recalls with the singers, before an audience of capacity size.

GRACE MOORE IN HER DRESSING ROOM prepares for one of her operatic appearances. She sang Tosca for the first time at the Metropolitan this season.

Metropolitan Plans

(*Continued from page* 3)

son by declaring that "many friends of the opera have gone out of their way to tell me that the New York season, just concluded, was successful from an artistic standpoint, and I share this feeling."

It was Mr. Johnson's statement which led to numerous reports concerning the status of the company and its future. The Musical Courier has investigated these, and Mr. Sloane's statement is part of this survey of the situation.

According to the theatrical magazine, Variety, the deficit resulting this season is in the neighborhood of $100,000. This source also contended that the Wagner performances lost $26,500 and attributed this loss to the absence of Kirsten Flagstad. Only 11 of the 32 works presented made money, it was said, and these included the "Mozart Festival" of Magic Flute, Don Giovanni and The Marriage of Figaro.

Menotti's The Island God and Sir Thomas Beecham's arrangement of Bach's Phoebus and Pan, both novelties, were reported as recording box office deficits while the illness of Lawrence Tibbett and the death of Gennaro Papi were styled other factors in the estimated large decrease in income.

Mr. Johnson has revealed that contracts with artists expire at the end of the touring season and none has been renewed, pending a meeting of the Metropolitan board of directors to be held shortly. The directors are said to have met on March 18 in a four-hour session without reaching any definite conclusions as to next year.

An ambitious plan for "the importing of a Western impresario to take over the Metropolitan and make it the main centre of a series of opera companies covering the entire United States" was rumored. Under this plan, the artists would share the seasons in various centres, but be under a central governing organization.

AGMA Head Scotches Rumors

In other quarters, the termination of contracts was taken to indicate that a new organization might be developed in New York with leading figures of the Metropolitan, Chicago, San Francisco and other companies as the nucleus. According to this report, the new group would take over the Centre Theatre or even the Music Hall itself in Radio City and compete with the Metropolitan.

Mrs. Blanche Witherspoon, executive secretary of the American Guild of Musical Artists, quashed this report with the statement:

"No member of AGMA can negotiate with anyone until a basic agreement is reached between such an organization and AGMA. If any artist does, he or she is immediately liable to disciplining."

Mrs. Witherspoon declared that no organization or individual has started negotiations with AGMA looking toward a new operatic ensemble and insisted that although she has had no word from the Metropolitan as yet, she expected "to negotiate with the Metropolitan and with the present directorate" for next year's contracts.

"People in the spring have to get off steam," said Mrs. Witherspoon, "I hardly think that the people concerned with the Metropolitan Opera, those who know its cultural and business value as an artistic institution, will permit it to close. It has a unique place in the musical history of the world. I do know that those who value it are sitting down and giving serious thought to its future, but I also know that they have too much pride and too much integrity to close it up without seeking a way out. I have too much respect for the people there, with whom I have worked and many of whom I know intimately, to think that they will permit it to reach such an end."

Previous Plans for Other Opera Centres

It was pointed out that other attempts have been made to use the Centre Theatre for opera. The San Carlo Opera Company has staged performances there both before and after its annual tour. Prior

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Zweig and Zemlinsky: Music Loses Two Champions

By PAUL STEFAN

The famous author, Stefan Zweig whose puzzling suicide in South America last month stirred the entire world, was an altogether fanatical friend and lover of music. I often talked about music with him, especially in those remote times when the great Viennese tradition still lived, gripping and stirring like a personal matter those of us who dwelt in that city.

It does not seem that Zweig busied himself greatly with the technical aspects of our art. But, as so often has happened precisely in the history of music, his deep sensitiveness toward the art and the artist enabled him to understand things that learned professors of musical history and of composition did not grasp.

It is, of course, not the object of these lines to attack learning in music or even to minimize it. All the same, it would be worth while to reflect some time upon a thing which professionals have not noticed, though amateurs—and people who were not even amateurs—have observed very clearly.

By turns, Zweig was inspired by Mahler, by Busoni and—since he came to know him—by Toscanini. In the case of Zweig this meant that he espoused the cause of the great artists and strove to serve them in his ingratiating and dedicatory manner. All of these first line fighters, who had not invariably been spoiled by appreciative understanding and hence were agreeably struck by the respect of an unusual man, were grateful. It is only proper that this should be said.

Espoused Cause of Mahler

In the Viennese battles over Mahler the operatic manager (and not only Mahler the composer), Zweig took his stand with conviction where the elite of intellectual Vienna stood—on Mahler's side. When I was gathering appreciations for Mahler's fiftieth birthday, in 1910, Zweig contributed one of his finest poems, Der Dirigent.

Busoni was particularly devoted to our friend Zweig and said so openly, as he had in many letters. But when Zweig had fully ripened he understood with a wholly new intensity the greatness of a Toscanini. He had the advantage, inasmuch as he did not have to be a critic, of giving himself over fully to his enthusiasm and of being impelled by this enthusiasm to verses and fine essays which quickly found publishers and readers, whereas we, the critics, often enough had prescribed to us how many words at the outside we might apply to the subject of our admiration.

How happy was I, therefore, when one day—it was on a lecture trip in Switzerland just seven years ago—I received a letter from Zweig, also on a journey and on the high seas, saying that I should immediately write a Toscanini biography for one of his publishers and that he would contribute a preface. It was done, and in that way originated Zweig's essay on the maestro, which has been included in his works. It stands in the English as well as the German edition of the biography.

Wrote Libretto for Strauss

When Hofmannsthal died, Richard Strauss sought his next opera libretto of Zweig and got it. It was a thoroughly delightful text, that Schweigsame Frau, after the old English comedy, The Silent Woman.

Zweig had fortunately kept himself far from a danger which Hofmannsthal at the end of his collaboration with Strauss did not manage to escape—that of supplying too "literary" a text. For Hofmannsthal too anxiously cultivated "the word." His opera books are splendid to read. But they always are based on the assumption that one will understand the words, and anybody who has to do with opera knows that this is not the case.

Zweig, on the contrary, wrote a text which merely made the action clear but did not lay too much weight on individual verses. I am not betraying any great secret when I say that Strauss noticed that fact only too well and, moreover, said so in a letter to Zweig, which I have seen.

It is no doubt still generally remembered that the work was produced with a good deal of difficulty in the early days of the Hitler regime, and that it was given on only a single German stage. In Austria, which was still independent, Graz dared to take it up, in Italy La Scala.

Zweig was appealed to in vain for another opera for Strauss. He placed two plots at Strauss's disposal but could not be prevailed upon to elaborate them. For this purpose he recommended Joseph Gregor, a dependable Aryan, as the man to develop the material—and only Gregor was mentioned as the author of the books—so that Daphne and Der Friedenstag could safely be performed!

Collected Rare Music MSS.

When Dr. Alfred Einstein prepared the third edition of Koechel's catalogue of Mozart's works, he had to turn to Zweig, a zealous and very fortunate collector, for not a few manuscripts. Undoubtedly many great treasures of musical manuscript and letters will come to light in the latter's estate.

Zweig published privately a letter of Mozart's to his cousin, which could have been written only in rococo times. But he also possessed the catalogue in the composer's own hand of works which Mozart prepared in his last period. And Zweig had it published anonymously in Vienna, in 1937.

Even if music might not have held back Zweig from taking his last step, as was said a little while ago, it nevertheless occupied a great place in his life and brought him much joy and uplift. And to music he rendered his thanks as a poet as well as a patron.

Alexander von Zemlinsky Dead

These days have likewise taken Zemlinsky from us. This great musician, equally significant as composer and conductor, had lived here for years but was so very sick since he arrived that his death was to have been expected from one day to the other. Therefore he was never able properly to introduce himself here; and our friends the American artists and music lovers must believe those of us who come from Europe when we tell them that Zemlinsky was

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Rochester Orchestras Aid in Creating Public

ROCHESTER, N. Y.—A performance of The Story of Ferdinand the Bull, music by Herbert Haufrecht, at a recent "pop" concert by the Rochester Civic Orchestra, was the occasion of an appearance of both of the orchestra's conductors, Guy Fraser Harrison and Paul White, associate, the former in the capacity of narrator.

The emphasis placed upon the subscription concerts of the better known Philharmonic Orchestra tends to obscure the significant role played by the Civic Orchestra in the musical life of Rochester. This organization follows a relentless routine of rehearsals and concerts throughout the musical season:—a weekly Sunday evening concert for twenty-two successive weeks; a weekly coast-to-coast radio broadcast for 28 successive weeks; a bi-weekly educational concert in Rochester's public schools for thirty weeks.

In addition to these regular events the orchestra plays for the two or three performances of the Civic Opera Company, for three or four concerto concerts by graduating students of the Eastman School of Music and for special seasonal concerts. It is true that popular radio stars as soloists and devices such as quiz programs and Ferdinand the Bull performances are used to compete with other popular forms of entertainment on the Sunday evening concerts, and they serve their purpose, for the audience is always large and enthusiastic.

Public Likes Programs

The important fact is that these people are hearing good legitimate music played by a good professional organization and they enjoy it. Whether or not they know they are being educated, whether or not they want their musical taste improved, is not important. These things are being steadily accomplished, from the time they hear their first orchestra concert in the public schools until they hear their last in the Eastman Theatre, or any other hall.

Without this continual cultivation of a musical public through the activities of the Rochester Civic Orchestra the future of Mr. Iturbi's larger organization would indeed be an uncertain one. Let one not forget, in contemplating the rare and exotic offerings of subscription concerts, the more obscure and humble services performed continually by most of our American orchestras, those services upon which the future health of American music depends.

Althouse in Mahler's Cycle

Iturbi and the Rochester Philharmonic Orchestra, assisted by Paul Althouse and Edwina Eustis, performed Mahler's Lied von der Erde. The reaction of many present was that, while they welcomed an opportunity to hear this much praised and rarely heard work, they would not request a repeat performance in the near future. In fact, for many, the performance of the Venusberg Music from Tannhäuser, again with assisting artists, served as a gratifying compensation. The performances by orchestra and soloists was most satisfactory.

Menuhin Feted

An insatiable and affectionate audience recalled Yehudi Menuhin to the platform for encore after encore at the close of his recital in the Eastman Theatre. From the first years of his concert career Mr. Menuhin has appeared regularly in this theatre and has always been greeted with the same overwhelming enthusiasm. His program included Corelli's La Folia, the Kreutzer Sonata and the Paganini Concerto in D Major.

The Eastman School of Music presented Allison and Marjorie Truelove MacKown as one of the Tuesday evening series of chamber music concerts. Their program included the first performance of Mrs. MacKown's Sonata in E minor for piano and cello, an exceedingly interesting though not outstanding new contribution to this literature.

To raise money for medical supplies for Russia's war wounded, the Rochester Committee for Medical Aid to Russia sponsored a concert. Students of the Eastman School of Music were guest artists.

WILLIAM KIMMEL.

EDNA PHILLIPS PREMIERED SEA CHANTY, for harp and orchestra by Paul White, left, with the Rochester Philharmonic conducted by Jose Iturbi, right, on March 4. The new work, written for and dedicated to Miss Phillips, celebrates the songs our sailors used to sing.

Eastman School Little Symphony on Tour

The Eastman School Little Symphony, Frederick Fennel conductor, gave concerts at St. Lawrence University, Canton, N. Y., on March 19 and at Crane Institute of Potsdam State Normal School, Potsdam, N. Y. on March 20. The orchestra, composed of outstanding instrumentalists of the Eastman School of Music, has been heard frequently over NBC in connection with Milestones in the History of Music. It presents a regular series of education concerts in Kilbourn Hall of the Eastman School and participates in the Annual Festival of American Music.

BOSTON: Soloists Add Interest to Orchestra Events—New Scores Have Introduction

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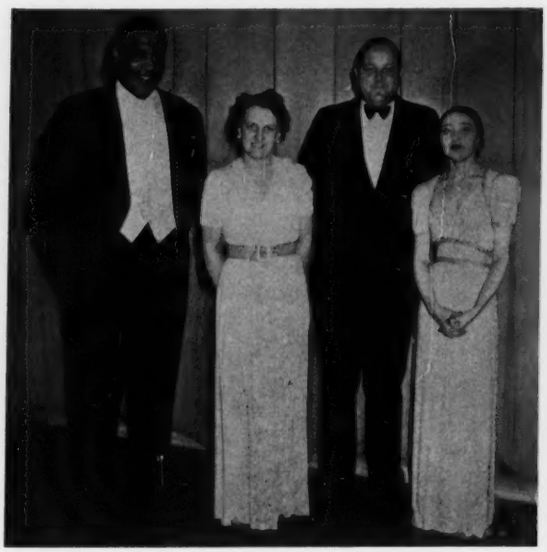
YEHUDI MENUHIN, AFTER HIS RECITAL IN NORWALK, CONN.,
for the Community Concert Association, chats backstage with his wife and Ralph Lycett, New England manager of Community Concert Service.



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PAUL ROBESON MEETS COMMUNITY CONCERT OFFICIALS
backstage following his first appearance in Fitchburg, Mass. Left to right, Mrs. Charles T. Patch, general chairman; Frederick H. Peabody, president; and Clara Rockmore, thereminist, who shared the program.

By IRVING SCHWERKE

BOSTON.—Polyna Stoska, American soprano, was soloist at the seventeenth program of the Boston Symphony Orchestra, Richard Burgin conducting. If Miss Stoska can sing an entire concert program or opera with the beauty of tone, perfection of method, and stylistic finish she displayed in her numbers with the orchestra, Porgi Amor from The Marriage of Figaro, and Leise, Leise, from Der Freischütz—then she is one of the most refreshing and worthwhile of modern vocalists.

Miss Stoska was born in Worcester, Mass., of Lithuanian parents. After doing her groundwork and making a number of appearances in America, studying and singing in operas at the Juilliard School, she went abroad in 1935 to represent America at the World Congress in Lithuania. After 1938 she lived in Germany, where she continued her training, making her operatic debut at the Deutsches Opernhaus in Berlin in Weber's Euryanthe, and singing in the opera houses of Hanover, Breslau, and Leipzig, also giving a Lieder recital over the Berlin radio.

The best orchestral contribution of the concert was Burgin's reading of that wonderful Haydn symphony in D major, No. 104. Here again was sheer refreshment for the ears and the mind. Sibelius' Symphony No. 1, in E minor, was played with meticulous care for details, beyond which to me it meant nothing.

Barber's Violin Concerto Introduced

Serge Koussevitzky conducted the eighteenth program of the orchestra. He opened with Prokofieff's Scythian Suite, Ala and Lolli, for which, if the intensity and wholeheartedness of his playing mean anything, he has a particularly ardent affection. I have heard this work many times, and it grows less on me with each performance.

Samual Barber's Concerto for Violin and Orchestra (completed in July, 1940) had its first Boston audition at the expert hands of Ruth Posselt, whose presentation was cheered. I am quite willing to believe that the performance by soloist and orchestra transcended the content of the work itself. It made me think charmingly of a number of old friends, such as Satie, Chausson, and so on, but did not centre much of my thought on composer Barber.

String Orchestra in Novelties

The second concert of the Boston String Orchestra, conducted by Jules Wolffers, brought three musical bundles from Britain—Serenade for String Orchestra, by Elgar; Caprice No. 24, for viola, by Paganini-Primrose; and Les Illuminations, by Benjamin Britten. If the Paganini in its original violin version sparkles like diamonds, in its arrangement for viola, it did not have the lustre of what America so blithely calls "costume jewelry," even with the incisive playing of Reuben Green. The Britten number, to the poems of Arthur Rimbaud, keeps the orchestra busy doing this and that, keeps the singer on a most ungratifying tessitura, and reminded at least one listener of what Saint-Saëns said about a certain composer: *"Ca n'a pas de commencement, ca n'a pas de fin, mais ca dure!"* Rose Dirman was the courageous soloist.

The concert also gave us the first performance of Joseph Wagner's Sinfonietta No. 2 for String Orchestra. Completed last July, the Sinfonietta is in three movements, and probably realizes the aims of the composer as given in the program notes by Cyrus Durgin,—"exploring the possible string sonorities with special attention to the element of contrast, and endeavoring to use counterpoint as a vital, moving counterpart with his maronic schemes." Mozart's Eine Kleine Nachtmusic rounded out the list which Mr. Wolffers so valiantly presented. He is too lavish in his movements, but with experience he will learn to economize, and in the meantime one can praise his sense of form and feeling for tone balance.

Women's Symphony

The outstanding and most compensative offering at the recent seance of the Women's Symphony Society of Boston, conducted by Alexander Thiede, was Mozart's Concerto for clarinet and orchestra (K. 622), with David Glazer the applauded soloist. What a marvelous Adagio—one of Mozart's loveliest! How beautifully the solo instrument is exploited and with what genius the music is first and always the thing! Two Sea Pieces for string orchestra, From the North Shore, by Joseph Wagner, had their first performance. They created an atmosphere of charm and were therefore successful. The program also included Prelude in G minor, by Bach-Hagopian, Pelleas and Melisande by Sibelius, and B flat major symphony by Schubert.

Civic Symphony

The second concert of the season by the Civic Symphony Orchestra, under Joseph Wagner, was saved by an energetic, well-planned reading of Beethoven's Fifth symphony. Otherwise, the pleasures of the evening were not as replete as might have been desired. MacDowell's Prelude and Fugue in D minor is not interesting to begin with, and Mr. Wagner's orchestration of it does nothing to enhance it. Aaron Copland's An Outdoor Overture should, in my estimation, never be brought inside, despite the fact that it sounded all right. Perhaps that's the trouble with it: too all right.

Mendelssohn's Concerto in G minor enlisted the services of piano soloist Michael Power. His playing was excellent, in so far as surface-skimming can be considered so, but the orchestra was altogether too loud and forward. I thought the whole thing unsatisfactory, and yet this concerto has the material to entrance and electrify.

Recitals by Swarthout and Rubinstein

The last of this season's Boston Morning Musicales, in the Hotel Statler, won ovations for Gladys Swarthout, mezzo-soprano. Lester Hodges, pianist, shared honors with the singer. The crowd would not let the artists go until many encores had been given. Miss Swarthout was in fine voice, looked lovely and captivated her listeners from first note to last. Exceptions can easily be taken to some of the vocal things she does, to her French diction, as also to certain stylistic features of her work, but arias from Mignon and songs of Auvergne by Cantaloube, were models of presentation. Her concert must be recorded as among the most successful and compensatory that the Boston Morning Musicales have given.

A packed Symphony Hall greeted Ar-

(*Please turn to next page*)

AIDS "CARNIVAL OF FREEDOM".
Ethelyne Holt, soprano, second from right, welcomed by Mayor John J. Burns at the Burlington, Vt., airport, as she arrived by plane to sing in this patriotic event before an audience of 5,000 in the Memorial Auditorium. Mrs. L. P. Smith, president of the Burlington branch of Bundles for Britain, is seen at the right, and Miss Listingart, accompanist for Miss Holt, at left.

Good Translations Depend on Skill in Reproducing Vowels, Says Soprano

By IRVING SCHWERKE

BOSTON.—Cleora Wood, soprano, was bred in old Kentucky, where the meadow grass is blue. As a child, she studied piano, and her flair for vocalism became apparent at the age of sixteen.

After attending college, she began seriously to study singing, and later went abroad where her then vocal teacher, Riccardo Martin, presented her to Dame Nellie Melba—indeed, she was the last protégée of that great artist. She not only acquired a wealth of experience studying in Europe, but singing there: at the Opera-Comique, of Paris, and in numerous concerts in London, Brussels, Amsterdam, The Hague, and Paris.

A memorable concert was given by Miss Wood before the war with Tito Schipa, before the Crown Prince Umberto of Italy. Among her intimate friends was Madame Claude Debussy, wife of the great French composer.

Cleora Wood now lives in Boston (in private life she is Mrs. Orson Adams, Jr.) She has not only appeared in recital, but with practically every important musical organization of the city, including several appearances with the Boston Symphony Orchestra, under Dr. Serge Koussevitzky and Richard Burgin. It was after her recent triumph with this orchestra, when she sang the soprano solo in Mahler's Fourth Symphony, that the writer had the pleasure of a visit with her.

Miss Wood, in addition to her public work, is a member of the faculty of the New England Conservatory of Music. "But they always give me leave of absence to fill professional engagements," she said, "and during the present season these will take me as far as the Pacific coast."

When the interviewer said that he found Boston a most delightful atmosphere in which to live, study, and work, the gracious singer gave enthusiastic agreement, adding, "In fact it is the natural connecting link between the old world and the new."

Asked if she had any decided penchant for certain kinds of music, she replied, "Principally for Lieder and songs, in which I have concentrated above all, as I prefer chamber music to all other forms. But the singer in this branch must have a secure technique, plus an emission required for the more strenuous operatic roles." She studied Lieder with Elena Gerhardt in Leipsic, and French songs with Claire Croïza in Paris.

Photo by Merrill-Alexander Co., Boston

NEW ENGLAND CONSERVATORY CELEBRATES ITS 75th ANNIVERSARY with concert. Left to right: Jesus Maria Sanroma, pianist, an alumnus; Cleora Wood, soprano, member of the faculty; and Dr. Wallace Goodrich, director.

Re. English Versions

Miss Wood is convinced that the English language ought to be sung more than it is, "but that it must be ennobled and not sung 'as she is spoke,' in the ordinary vernacular. In order to acquire a real understanding of human nature, life in all its aspects, several langauges must not only be studied but mastered, for each acquired language opens up an heretofore unknown world."

With regard to translations into English, Miss Wood said, "Texts must be found which have corresponding vowels to the original; and the important syllable of the spoken word must synchronise with the high points of the musical line or phrase. Not until this is achieved can translations be really effective."

Another point on which she is adamant is that "no music can even be studied which has not become a part of the performer. Both words and music must be thoroughly learned before one can begin to study much less perform, them."

Hobbies Culinary and Otherwise

Knowing of Cleora Wood's hobbies—interior decorating, *and* cooking—the writer turned the conversation to the latter, and was very glad he did, for he came away with some fine recipes! "I might also say," the singer went on, "that I prefer to have one excellent course to a five course agony . . ."

But here there was a noisy interruption—as of much barking, jumping, and sniffing in the hall. Noticing my wonderment, Miss Wood said, "Oh, that noise is being made by my three miniature French poodles: Fenella, Figaro, and Toto. They are now going out for a walk—on the sunny side of Beacon Hill."

The interviewer soon made his adieu but not before he had the singer promise in the near future to sing him some Mahler and Mozart and to let him have the further pleasure of partaking of one of her famous dishes.

BOSTON

(*Continued from preceding page*)

tur Rubinstein, pianist, this being the last concert of the season in Aaron Richmond's celebrity course. Mr. Rubinstein is always an interesting pianist though an uneven one. Sometimes his pianistic level is extremely high, sometimes it is not. But fortunately, the other day, it was more high than anything, and people could relax and enjoy a huge bill of fare of Beethoven, Brahms, Chopin, Poulenc, Ravel, Stravinsky, and others.

The Hayden Harp Duo (Gladys Crockford Custance, Kenneth Custance) assisted by Estelle Reemie, contralto, gave an enjoyable and "different" lecture-recital in Alumni Hall; Romances and Legends of the Harp. There were harp duos by Bach, Haydn, Wagner-Gebhard, Tournier, Repper, Gebhard; Irish harps, with numbers from the early Gaelic, O'Carolan (1670-1738) and the early Irish; and songs with harp duo accompaniment by Mendelssohn, Bohm, and Gluck.

GEORGES MIQUELLE, cellist, whose recent appearances have included a performance in Strauss' Don Quixote with the Detroit Symphony, Hermann Adler directing, and a sonata recital with Mischa Kottler, pianist, when the Pizzetti, Shostakovitch and Brahms E Minor sonatas were played.

Augusta Cottlow Pupil in Westchester Recital

The Music Teachers Council of White Plains, Scarsdale and Northern Westchester presented the first in a series of student recitals, at the Scarsdale Woman's Club on March 18.

Augusta Cottlow, one of the first entirely American trained pianists to gain recognition in Europe and who made known there the larger works of Edward MacDowell, is now a resident of White Plains and an active member of the Teachers Council. She presented her pupil, Sara Entzminger, in numbers by Bach, Chopin, Scriabine and Albeniz. Miss Entzminger's playing revealed good tonal quality, an efficient technic and excellent interpretative and style sense.

Jack McGarvie, a young violinist, pupil of Louis Green (conductor of the Westchester Symphony), displayed a facile technic and brilliant style. He was accompanied by Jack Kenzel. Dorothy Potter, pupil of Florence Ostrander, revealed a soprano voice of pleasing quality and effective interpretative ability in German, Italian and English songs. Her accompanist was Philip Evans. All three participants are artist-pupils of these teachers and afforded much pleasure to a good-sized audience.

E. H.

Juilliard Orchestra in Concert at West Point

Under the direction of Albert Stoessel, the orchestra of the Juilliard School gave a concert on March 8 at the U. S. Military Academy, West Point. Suzanne Fisher, Metropolitan Opera soprano, a graduate of the Juilliard Graduate School, was soloist. The program included the first symphony of Robert Ward, until two weeks ago a student at the school and now a private in the army at Fort Riley, Kan.

Mr. Stoessel also conducted the orchestra on March 14 at the school in the last of three students' concerts. Leonid Hambro, pianist; Mary Gorin, pianist; Dorothy DeLay, violinst; and Maro Ajemian, pianist, were soloists.

A chamber music concert was given by students on March 3. The Alumni Association sponsored a chamber program and reception on March 5 at the MacDowell Club. On the program were works of Lehman Engel, Antonio Lora and Julia Smith, members of the association; a group of French choral numbers and a Brahms quintet.

Lisichkina to Sing with Boston Symphony

Zina Lisichkina, soprano, will be heard in Beethoven's Ninth Symphony on April 26 with the Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting. Mme. Lisichkina also will be a soloist in Bach's Magnificat.

Born in Russia, Mme. Lisichkina was graduated from the National Conservatory in St. Petersburg and later sang in Moscow, Berlin, Paris, London, Rome and other principal European cities. She was heard with Chaliapin, in the Glyndebourne Mozart Festivals and in Covent Garden and other opera houses. Mme. Lisichkina also has appeared as soloist with the principal symphony orchestras in Europe.

Sigma Alpha Iota Fetes Members at Conference

Sigma Alpha Iota maintained a registration desk and sponsored a dinner for its members in attendance at the convention of the Music Educators' National Conference in Milwaukee. The dinner was held on March 28 in the Pere Marquette Room in the Hotel Schroeder. In charge of Sigma Alpha Iota activities at the convention were Mrs. Edwina Fowler of Pittsburg, Kansas, a member of the K.S.T.C. faculty and Sigma Alpha Iota's Theta Province president; and Mrs. George A. Wood, Gamma Province president, of Milwaukee.

Photo by Studio-Iris, Paris

ZINA LISICHKINA

N. Y. Concerts

Boston Symphony Plays Britten Novelty—Bach's Musical Offering in New Version

By HERBERT F. PEYSER

HERBERT F. PEYSER

The Philharmonic-Symphony, having virtually gone around its full circle of guest conductors, returned to first principles on March 11 and placed itself anew under the guidance of John Barbirolli, who had not brandished the glorious baton since last October.

The concert opened with a finicky and middling performance of Mozart's C major Symphony, K. 338. More Mozart followed—the violin Concerto in G, K. 216, with Zino Francescatti, French violinist of many excellent qualities, prominent among them being a round and generally fine tone as soloist. By and large Mr. Francescatti's playing was intelligent and tasteful. But it became much more than this later in the evening, when the player addressed himself to Ravel's showpiece, Tzigane, and disposed of it with a dash, a heartiness and a splendor of bravura perhaps unsurpassed during the entire season. Performed with such glamor of virtuosity and such superb indifference to the spectacular obstacles with which Ravel has crowded the piece, this music seems a good deal more than only the ironic but empty stunt it often appears to be.

It was in the latter half of the program likewise that Mr. Barbirolli took a turn for the better. There was excellent playing, for instance, in Five Variants for strings and harps on a Christmas Carol, Dives and Lazarus, by Ralph Vaughan Williams, a work that the program wrongly called a "first time by the Society" but which had been done by the orchestra under Sir Adrian Boult in June, 1939. Somewhat monotonous, as music based on modal melodies seems bound to be, it reminds one to a certain extent of the composer's Fantasia on a Theme by Tallis. There is plenty of ingenuity and fine musicianship in these variations, however, and an appreciable English quality and flavor.

Boston Symphony in Britten and Barber Works

Prokofieff's Scythian Suite was killed by Stravinsky's Sacre du Printemps. It is a dead issue in spite of its brilliant colors, savage rhythms, clashing dissonances and other violent effects. Even when played as vividly and excitingly as it was by the Boston Symphony at Carnegie Hall on March 12 it remains fundamentally artificial and old-hat cleverness—as old as the silly nineteen-twenties, or something equally remote. Dr. Koussevitzky gave it a marvelous performance and the applause was great. So what? So we rest assured that Prokofieff is a very clever man, that he was adroit enough in 1914 to recognize that Le Sacre was for its day a big thing and to assimilate a number of its formulas and reproduce them in his own terms. And now for some time to come we can probably live just as happily—or unhappily—without frequent experiences of the Scythian Suite.

I wish Dr. Koussevitzky's interpretation of the Jupiter Symphony had been anything like on a par with it, but Dr. Koussevitzky is not by the grace of God a Mozart conductor. The great symphony was prim, correct, earth-bound. It was distinctly not soaring or Jovian. That is, none of it but the finale.

After Prokofieff's smartness, the Fifth Symphony of Sibelius, which concluded the program, sounded more than ever alive and enduring.

Three B's claimed Dr. Koussevitzky's attention at the Bostonians' March 14 concert, but only one of them belonged to the hallowed trinity. Beethoven's Seventh Symphony concluded the bill and provided about the only breath of indisputable music the concert afforded. The other B's were young men, Benjamin Britten and Samuel Barber. Mr. Britten, the prolific English composer still on the sunny side of thirty, contributed to the occasion a work in three movements played without pause and rather formidably called a Sinfonia da Requiem (since the individual sections respectively bear the titles from the mass for the dead, Lacrymosa, Dies Irae and Requiem Aeternam). He designed the symphony, we are informed, as an act of devotion to the memory of his father and mother.

Yet that is not the whole of the story, for a footnote in the program apprised one that the opus was commissioned by the Japanese government through the British Council of Cultural Relations with Other Countries as a celebration for the 2600th anniversary of the Japanese Imperial Dynasty in 1940. In due course the Japanese turned down the work as unsuitable and "too Christian." Some of those who heard it from the Bostonians might have been amused by this last objection. For the Sinfonia da Requiem might have never been written without Stravinsky's Sacre du Printemps, and who ever charged Le Sacre with "Christian" tendencies? Mr. Britten, however, never really got under the skin of Stravinsky's pagan rites. The new work, though vigorously applauded by certain sections of the audience, appeared to at least one listener an exceedingly empty and feeble affair in addition to being an extremely ugly one. Nevertheless, it was splendidly played.

So, too, was Mr. Barber's Violin Concerto, the other novelty of the day. Ruth Posselt, the soloist, addressed herself to it with warm, round tone, technical expertness and vitality. The Concerto is just about the opposite of Mr. Britten's symphony, smooth, fluent, without sharp edges or angles. The finale—a presto of perpetual motion character—is, if the most conventional part, the most enlivening. But the general impression of the work—at least on a first hearing—was definitely monotonous.

Photo by Ahrend & Fox

MAURICE EISENBERG GIVES $2,000 TO RED CROSS, as represented in checks which the cellist received at his March 3 concert. Left to right, Mrs. M. E. Broadway, Funds Chairman; Brian P. Leeb, chairman of the War Fund Division, Orange, N. J., Chapter, American Red Cross; the cellist; and Mrs. Roy V. Wright, of the executive branch.

Stiedry Gives Bach's Musical Offering

Fritz Stiedry performed a great artistic service last year when he presented, in an orchestral version of his own, Bach's titanic Art of Fugue at one of the concerts of the New Friends of Music. He performed another, only less great, at the Town Hall on March 15 when he produced—likewise in an arrangement of his own—the Musical Offering, that smaller but still eternally wonderful collection of canons and ricercare (not to mention the incomparable Trio Sonata) which Bach wrought out of the famous theme given him by Frederick the Great for improvisational purposes when he visited the flute-playing monarch at the Palace of Sans-Souci at Potsdam in 1747. The result was one of the greatest musical experiences of the season, one which Dr. Stiedry should feel himself in duty bound to repeat, like the Art of Fugue, every year. This memorable performance the conductor prefaced by Bach's beautiful motet, Jesu, meine Freude, sung by about three dozen members of Hugh Ross's Schola Cantorum.

The Musical Offering was done for the first time in New York two years ago by the Bach Circle in the arrangement of Dr. Hans Theodore David. I did not hear it then, but I have heard it several times in Vienna and elsewhere abroad under Hermann Scherchen, in a version made by that gifted and enterprising conductor himself. I know the traditional idea has it that both the Art of Fugue and the Musical Offering are technical treatises, laboratory experiments in counterpoint, eye music, paper music, and so on. Rubbish! Both these works are living, breathing, red-blooded music that, simply by the incomprehension and stupidity of stuffed shirts and uninquiring Philistines has been buried for generations.

Practical Demands of Work

There is no good reason to fly into excesses of learning, to debate and split futile hairs over how these various pieces ought or ought not to be arranged and instrumented. The truth is that with work of this character it is silly to try to meet every intellectual slant and satisfy everybody. If one must avoid wilful violence to theory one must also remember that there are practical demands and musical needs to be met. In allowing lee-way and latitude to those who perform such a masterpiece, Bach appears to have sensed this fact. Dr. Stiedry's arrangement is probably as practical and also idealistic as one is likely to encounter. He has done what he has only after sound and scholarly reflection. He has concluded that the work must be handled in chamber music style and—understanding as he does the balance of instruments—he has employed for the ricercare solo wind instruments and a small string choir. The six-part ricercare with which he closes the work he scores for flute, oboe, English horn, basset horn, bassoon, four violins, six violas, two cellos, two basses and one viola da gamba. When one hears it this way it is hard to share the opinion of certain musicians that this page is "weak."

Several of the canons are very small, but so are diamond chips. In effect, the Musical Offering is a kind of microcosm, so rich in emotional life, so abundant in fancy, grace, humor that the creative marvel it embodies seems to be endless. The glorious Trio Sonata, into which the king's theme is so ingeniously woven is not only Bach at his most priceless but also one of the greatest pieces of chamber music ever written. It was admirably played by Roman Totenberg, Avron Twardowsky, John Wummer (flute) and Yella Pessl (cembalo). As far as that goes, every participant deserves unlimited credit for his share in the whole work.

The motet, unfortunately, was not so lucky. The choristers did a mediocre job vocally and the entire performance seemed stiff and uncertain.

(*Please turn to opposite page*)

ELWOOD GARY tenor, of Baltimore, one of the four 1942 winners of the Metropolitan Auditions of the Air, demonstrates a sustained tone for his teacher, Romano Romani.

Galaxy of Conductors Gives Zest to Manhattan Programs

LOUIS KAUFMAN, American violinist, gave his fourth Town Hall recital on March 25. He is here seen checking the score of Robert Russell Bennett's Concerto, with the composer at the piano. Mr. Kaufman gave the premiere performance of the composition at his recital.

Photo by Victor Kraft

KOUSSEVITZKY and BENJAMIN BRITTEN, young English composer, exchanging felicitations following the performance of of Mr. Britten's Symphonia da Requiem by the Boston Symphony at Carnegie Hall, New York, on March 14. It was also a farewell occasion, for Mr. Britten has since departed for England after three years in this country.

A Conductorial Galaxy

Serge Koussevitzky's Philharmonic-Symphony program at Carnegie Hall, Feb. 22, differed from that of his previous Thursday evening one only by the inclusion of an agreeable Suite by Corelli. The other numbers were Ravel's second Daphnis and Chloe Suite and the Fifth Symphony of Shostakovich.

Fritz Reiner, his season in Pittsburgh having concluded, was guest conductor of the New York City Symphony Orchestra in Carnegie Hall the evening of Washington's Birthday. Beethoven's Third Leonore Overture, Haydn's C major Salomon Symphony and the First Symphony of Shostakovich—the latter a splendid reading—made up the bill.

A Luxembourg conductor, new to New York, Henri Pensis, conducted the concerts of the New York City Symphony Orchestra on Feb. 15 and March 1, with the pianist, Gyorgy Sandor, the soloist at the first of them. Mr. Pensis is a well routined if not an inspired conductor, of rather gesticulatory methods. At the second of his concerts he introduced a version for full orchestra of a Prelude, Chorale and Fugue, originally for strings, by Vittorio Giannini—well written and melodious music. The chief feature of this concert was Erica Morini's dashing performance of the Mendelssohn Violin Concerto.

The concert of the Philadelphia Orchestra under Eugene Ormandy, Feb. 24, offered Haydn's Military and Brahms' Fourth Symphony, with a young Detroit pianist, Samuel Sorin, giving a musical but rather shallow performance of Chopin's F minor Concerto.

Koussevitzky Concludes Appearances

Koussevitzky brought to a close on March 1 his all-too brief guest engagement with the Philharmonic-Symphony before a great and vastly enthusiastic gathering. Not only the audience thundered applause but the members of the orchestra likewise. And well they might! The final program was confined to Debussy's La Mer, which Dr. Koussevitzky plays so incomparably, and Tchaikovsky's Fifth Symphony. Both work stirred up a tumult, though to my thinking the conductor's performance of the symphony is one of the most theatrical, arbitrary and wilful in its exaggerations and strivings for effect to which the work has been subjected.

Szell Opens New Friends Orchestra Series

The first concert of the orchestral series given by the New Friends of Music at the Town Hall on March 1 was conducted in admirably vital style by Georg Szell, who is much too seldom heard in this city. The program, dedicated exclusively to Mozart, was refreshingly unusual and offered the Overture in the Italian Style, the Divertimento in D, the C major Symphony (K. 200) and the lovely Concerto for harp and flute, with John Wummer, flutist, and Carlos Salzedo, harpist, as soloists.

Szigeti With New Friends

Two symphonies—the charming B flat, K. 319, and the great G minor—and the A major Violin Concerto made up the second Mozart program of the New Friends of Music orchestral series at Town Hall on March 8. This time Fritz Stiedry conducted while the soloist was Joseph Szigeti. Mr. Stiedry gave stimulating readings of the symphonies, which are interesting to hear from a small orchestral body, even if it meant doing without the clarinet part which Mozart subsequently added to the score of the G minor. Mr. Szigeti was by no means in his best form.

Chamber Music Events

The Busch Quartet gave the first of a series of three concerts in the Gymnasium of Barnard College on Feb. 16, playing in admirable style Beethoven's A minor and Dvorak's E flat Quartet and between them a set of well-written Variations by Daniel Gregory Mason.

On Feb. 22 at the Town Hall, took place the last chamber concert sponsored by the New Friends of Music this season. Contributors were the Budapest Quartet, which offered Dvorak's American Quartet and Mozart's C major; and Rose Bampton, soprano contributing a group of Mendelssohn Lieder, sung in a breathy and labored manner.

A week earlier the New Friends session had also heard the Budapest Quartet, this time in Mozart's D major Quartet, Dvorak's Quartet in E flat and the rarely heard Andante and Scherzo, Op. 81, of Mendelssohn.

Alfred Mirovitch Returns

At Town Hall on Feb. 18 Alfred Mirovitch, pianist, returned to the local field after a long absence, playing works by Bach, Mozart, Schumann, Moussorgsky and Scriabine. Mr. Mirovitch has been known to play better in bygone days.

In the same hall another pianist, Robert Goldsand, winner of the Town Hall award for 1941, was heard there on Feb. 25. He too was not at the height of his powers and there was little in his heavy performance of works like Schumann's Kreisleriana, Brahms' rarely heard Variations on an original theme, Op. 21 or in somebody's piano transcription of Mendelssohn's Midsummer Night's Dream Scherzo to justify distinctions Mr. Goldsand has won in the past.

Heifetz Gives Sole Recital

As at the first Horowitz recital of the season a number of weeks ago soldiers and sailors occupied the stage of Carnegie Hall on March 4 for the concert of Jascha Heifetz, likewise a "first" but also an "only" one. Some of the soldiers were British and several wore kilts. Was it perhaps for the benefit of these last that the violinist was moved to dig up Max Bruch's Scotch Fantasy, an antiquated and sugary old bore which has been mercifully absent for a rather long time and which could be well spared for even longer?

Of course, Mr. Heifetz, at the top of form, played it incomparably and to this point justified its exhumation. For that matter, he performed everything else with supreme mastery, a matchless beauty of tone, an unapproachable technic and a breath-taking virtuosity. But it might be inquiring too closely to ask if the throng of service men and, for that matter, the majority of the huge audience were one hundred percent edified by the program the artist served them. It began with Mozart's sonata for violin and piano in C, K. 296, (Emanuel Bay was the admirable pianist of the evening) and this, naturally is no small matter. All the same, this sonata, well as it was played, is a rather intimate affair to undertake in the big spaces of Carnegie Hall before a throng eager for more challenging or sensational entertainment. But, otherwise it did seem a pity to waste such superlative art on so much distinctly inferior music.

After the Scotch Fantasy Messrs. Heifetz and Bay addressed themselves to still another sonata, the first of Saint-Saëns. That, too, has worn pretty threadbare, though carpentered with its composer's wonted skill. Again it was the skill of the violinist which briefly rejuvenated the sweetish and faded music momentarily causing it to sparkle like diamonds.

Photo by Ernest Nash

BETTY HUMBY, British pianist, was soloist on March 15 with the New York City Symphony Orchestra, Sir Thomas Beecham conducting, in Carnegie Hall. On March 19, Miss Humby gave a recital at the Toronto Women's Musical Club and on March 23 played on the Toronto radio. She is soloist on April 15 with the Montreal Orchestra and appears at the Montreal Festival on April 26.

Horowitz Aids Red Cross

Vladimir Horowitz gave a second recital in Carnegie Hall the evening of March 6, donating the proceeds to the American Red Cross War Fund and the Russian War Relief, Inc. The house was, of course, sold out long in advance. The program offered among other things a couple of Bach-Busoni Chorale Preludes and the C major organ Toccata, two Brahms Intermezzi, a Chopin group, including the sonata, Op. 35; Liszt's Funerailles and one of his Valses Oubliées as well as his transcription of Saint-Saëns' Macabre. The pianist was at the peak of his technical brilliancy and invariably dazzled, whatever he did—or did not do—to the heart.

Schwalb Makes Debut

Miklos Schwalb, Hungarian pianist, who made his American debut at Town Hall on March 9, reached this country last summer after various heart-breaking adventures. There was little trace of their imprint in his performance of an elaborate program which included Bach's A minor English Suite, a Mozart sonata in C, the Brahms-Handel Variations, pieces by Fauré, Debussy and his own teacher, Erno Dohnanyi, as well as Liszt's Spanish Rhapsody. What the newcomer most conspicuously displayed in these was a remarkably clean and brilliant technic, accurate fingers and strong arms. Yet he showed strange aberations and irregularities. Moreover, the vigor and brilliancy of his style were hardly matched by a sensitiveness of tone color or an appreciative degree of poetic feeling. Still Mr. Schwalb has valuable qualities and he was very warmly received.

Aubrey Pankey Heard

Aubrey Pankey, Negro baritone who appeared for the second time in this city in a Town Hall recital March 15, is an uneven singer, but at best one of definitely prizeable qualities. These stood out irregularly in the course of the evening, cheek by jowl with others less excellent. Having concertized a great deal abroad, the young man has gained not a little artistic poise and this element distinguishes of what he does. He has a rather light lyrical voice, neither extensive in range nor large in volume,

(*Please turn to page* 16)

New York Recitals Feature Return of Favorite Performers

(*Continued from page* 15)

handicapped by certain marked limitations, sometimes round and free, sometimes (in the upper part of the scale) tight and breathy.

He began uncertainly with the Invocazione di Orfeo, by Jacopo Peri, then put his best foot forward in Caccini's Amarilli, which he sang with exceptionally good taste, musical feeling and delicate grace of phrase. Mr. Pankey was not altogether well advised to undertake Handel's Furibondo spira il vento, for which his style has not the thrust and grandeur.

Neither in a Lieder group by Brahms and Wolf nor in French songs by Dupare, Chausson and Faurë did he seem in his element.

But in Rachmaninoff's O Thou Billowy Harvest Field, more particularly in Tchaikovsky's Invocation to Sleep, done in English, and in Spirituals, he showed himself capable of exceptionally sensitive singing and moving expression. The beautiful proportioned and poetic accompaniments of Leo Rosenek lent the recital a distinction of its own.

Other N. Y. Concerts

Esther Jacobson Heard

Esther Jacobson, American lyric soprano, presented an interesting program at Carnegie Chamber Music Hall on March 1. Her items included songs by Mozart, Beethoven, Brahms, Hugo Wolf, Trunk, and others denoting familiarity with a wide range of styles.

Miss Jacobson has a fresh clear voice of pleasing quality. At present she is limited in her ability but she has potentialities which further experience and study will develop.

Alice Wightman accompanied with authority and taste.

Maria Kurenko in Town Hall

As memorable a concert as has been given at Town Hall was presented there on the afternoon of March 1 by Maria Kurenko, soprano. By her exciting and artistic singing, she held the attention of a large audience. Mme. Kurenko combines a fine voice and an equally fine sense of artistry. She sang an interesting and difficult program with marked expression, smooth intonation and rare flexibility. Although for the most part Russian, her list included works by Gluck, Mozart, and Ravel. Bravos followed Mozart's aria O dolce contento, and enthusiastic applause was given each song. There was variety in her selections, in her voice and in her interpretations. Helpful accompaniment was provided by Salvatore Mario de Stefano, harpist, Mildred Hunt, flutist, and Ivan Basilevsky, pianist.

Larry Gordon Photo

MARIAN ANDERSON CONGRATULATES AUBREY PANKEY, baritone, left, following his Town Hall, New York, concert on March 15. Dr. William Jay Schieffelin, right, oldest trustee of Hampton Institute, adds his felicitations.

Henri Mondi Returns

A highly cultivated voice and profound feeling for the emotional values of his program characterized the performance of Henri Mondi, baritone, at Town Hall, on March 1. Mr. Mondi, who made his debut at this hall in March 1941, provided a program which included some songs that set forth pointedly the high qualities of his musicianship. Alexander Klahr at the piano was artistically unobtrusive.

Morse Organ Recital

Robert W. Morse, organist, continued his series of recitals at St. John's Episcopal Church in Greenwich Village, on March 1, playing two compositions of George Francis Morse, Sonata for Organ, and the song, There Is a River—the latter sung by Martha Morse.

Henri Temianka Impresses

The Polish violinist, Henri Temianka, again impressed his audience when he returned to Town Hall on March 2. Two sonatas, Pugnani's in E major and Beethoven's in A major were followed by six Bartok charming Rumanian Dances arranged by Szekely; three Paganini Caprices arranged by Milhaud; and Sarasate's Malaguena, a luscious specimen of the composer's genius in melodic and violinistic devices expertly performed. The Wieniawski Scherzo-Tarantelle closed the program. Mr. Temianka played with poise, style and technical precision. His tone is of a velvet quality. He stresses music rather than exploiting technical difficulties. Carl Fuerstner assisted at the piano.

Anna Antoniades at Carnegie Hall

Anna Antoniades, Greek pianist, gave her first Carnegie Hall recital on March 3. Her program included the Liszt arrangement of Bach's Prelude and Fugue in A minor, Tausig's arrangement of Scarlatti's Pastoral and Capriccio, Chopin's Sonata in B flat minor, Schumann's Carneval and shorter works by Albeniz, Albeniz-Godowsky and Stravinsky. Miss Antoniades has a natural gift for the piano but her emotional temperament seems to over-power her control. Her tone is generally forced though she is capable of a smooth legato and a beautifully turned phrase. Schumann's Warum and Rimsky-Korsakoff's Flight of the Bumble Bee were added for the large cordial audience.

Rene Le Roy Has Collaborators

The French flutist, Rene Le Roy, is to be complimented for his initiative in assembling one of the most attractive concerts of the season at Town Hall on March 4. As collaborators he had Marjorie Call Salzedo and Carlos Salzedo, harpists; Janos Scholz, cellist, and a chamber orchestra of 20 sensitive and accomplished musicians.

Mozart's Concerto in D major for solo flute was followed by the same composer's concerto for flute and harp in which Mrs. Salzedo joined Mr. Le Roy. After the intermission Bernard Wagenaar's new version of his Triple Concerto for flute, cello, harp and orchestra was played with the composer at the piano. Messrs. Le Roy, Scholz and Salzedo gave a rousing performance of the work which possesses skillful craftsmanship, attractive melodic sections and rhythmic verve. Another novelty was the first American performance of Jean Marie Le Clair's Concerto in C major for flute and piano-harpsichord. Carlos Salzedo proved himself a virtuoso of the piano-harpsichord, as well as harp, in this charming eighteenth century work. Mr. Le Roy displayed amazing technical facility and musical finesse throughout.

Menuhin Heard Under Goossens

Novelties and the presence of Yehudi Menuhin added interest to Eugene Goossens' program with the Philharmonic-Symphony Society on March 5. Announced as a deferred tribute to the Dvorak centenary (which occurred in October) the noted violinist gave of his best in the Bohemian composer's concerto. However, despite its lyric moments and the sympathetic treatment accorded it, the result was not especially exciting. Haydn's Oxford Symphony was read in orthodox manner, the conductor and orchestra concentrating their best work on the two novelties.

Mr. Goossens offered his own Phantasy for Strings, in one movement, originally written on commission for Mrs. Elizabeth Sprague Coolidge's Berkshire Chamber Music Festival in 1923 and revised by the conductor-composer for string orchestra. Stemming from earlier composers, it possesses color and poetic lyricism, particularly in the middle section, and a brilliant finale. If rather conventional, it nevertheless discloses Mr. Goossens' skill in writing.

The other novelty, Richard Mohaupt's First Symphony, is in the manner of a series of variations, although following the conventional four-movement form. At times lively and providing opportunities for the various sections of the orchestra to be heard, it sounded rigid and without too great inspiration.

Brian O'Mara in Irish Songs

On March 7 at Town Hall, Brian O'Mara, Irish tenor, presented a program featuring traditional songs of that land. Haydn, Handel, Donizetti, and some Gilbert and Sullivan numbers were also on the program. Mr. O'Mara was at his best in the Irish songs. Richard Malaby accompanied at the piano.

Karl Krueger Conducts N.Y.C. Symphony

The American conductor, Karl Krueger, directed the New York City WPA Symphony Orchestra on March 8 at Carnegie Hall. He was to have had Bruna Castagna, contralto, as soloist, but a sudden illness prevented her appearance. The shortened program included Goldmark's In Springtime Overture, Brahms' Second Symphony and Stravinsky's Fire Bird Suite.

Mr. Krueger led the local organization with vigor and directorial finesse. The Brahms was given a direct and clean-cut reading, while the lavish splashes of orchestral timbres and tricky rhythmic patterns of the Stravinsky score were set forth with brilliance and authority.

Stewart Assists Philharmonic

Reginald Stewart, conductor, pianist and now head of the Peabody Conservatory of Music was the soloist persented on Eugene Goossens' March 8 offering by the Philharmonic-Symphony Society. Mr. Stewart elected to play the B flat minor Concerto of Tchaikovsky and presented it with his wonted musicianship and technical dexterity which met every demand of the work. Mr. Goossens permitted his fellow baton wielder to have full sweep and gave him excellent orchestral support.

Repeated from a previous concert was Mr. Goossens' own Phantasy. The other program items, all read circumspectly, included Vaughan Williams' overture to the Aristophenes comedy, The Wasps; three extracts from a Cuban Dance Suite by Pedro Sanjuan and Bernard Rogers' Dance of Salome, the latter a fascinating admixture of complex rhythms and barbarically colored instrumentation. The composer was called to share the applause with the conductor.

Claire Coci in Recital

In the second of three Monday Evenings of Music at Central Presbyterian Church, New York, Claire Coci gave an organ recital on March 9. Miss Coci selected a generally familiar list including Bach's Passacaglia and fugue in C minor, Loeillet's Giga and Dupre's Prelude and fugue in G minor as well as other works of Karg-Elert, Jepson, D'Antalffy and Jules Ruebke's Sonata on the 94th Psalm.

Miss Coci has appeared previously in New York and extensively on tour. Possessed of a notable technic, she also is a brilliant colorist yet does not permit personal conception to set aside stylistic treatment of her numbers. The Bach Passacaglia and the Dupre fugue were handled with command of registration, fluent technical precision and sensitive understanding. In fact, the entire program and her presentation of it proved thoroughly interesting to the large audience.

Harrison Johnson in Piano List

Exhibiting an ardent flair for the emotional and keyboard technical skill, Harrison Johnson, pianist, appeared at the Barbizon-Plaza Concert Hall on March 9. His playing encompassed delicacy and ardor which led to a distinctive performance, rich in quality, technic and interpretation. Bach's Chromatic Fantasy and Fugue was sensitively wrought, as was Chopin's Sonata in B minor, Op. 58.

(*Please turn to page* 18)

Thirty-Fifth
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4 and 8:30 P.M., E.W.T.
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TENTH ANNUAL BACH FESTIVAL
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TRIUMPHANT RETURN
of
WANDA
LANDOWSKA

"The current music season should be earmarked for one event—the harpsichord recital that brought back the supreme art of Wanda Landowska."
—NEW YORK SUN

"World's Foremost Harpsichordist"

NEW YORK TIMES
FEBRUARY 22, 1942

By **NOEL STRAUS**

With a recital in Town Hall devoted to Bach's "Goldberg" Variations, Wanda Landowska, the eminent harpsichordist, returned in triumph to the local concert stage. . . . Mme. Landowska was not long in proving that she still remained the world's leading exponent of the instrument of her choice.

No other composition in the literature of the harpsichord could have revealed as completely Mme. Landowska's extraordinary musicianship, erudition and technical skill. . . .

Interpretation Superlative

One of the most difficult of keyboard works, it runs a wide gamut of sharply contrasted emotions. Superb in its architectural aspects, it demands a performer of the first rank to treat its divers component parts so that each falls unerringly into its proper place in the scheme as a whole. In her superlative interpretation Mme. Landowska realized to the full all of its manifold requirements. . . .

Mme. Landowska's playing was superb in its rhythmic vitality, grace and precision. Every phrase was crisp and cleanly articulated, every ornament carefully considered. And when it came to color effects, what an inexhaustible fund was at the artist's command with her superior knowledge of registration. . . .

Then the return to the meditative restatement of the theme in its original form was made with overwhelming impressiveness, bringing a magisterial interpretation to its termination, an interpretation in which even the nine canons were as enchantingly envisaged as any of the more easily followed parts of the work.

At the end of the set the entire audience refused to leave the hall in its enthusiasm until the artist added a "Ground" of Purcell and Rameau's "Tambourin" as encores.

NEW YORK SUN, FEBRUARY 23, 1942

The current music season should be earmarked for one event, if for no other—the harpsichord recital in Town Hall on Saturday afternoon that brought back to Manhattan the supreme art of Wanda Landowska. . . .

Mme. Landowski was on the peaks of her unsurpassed art throughout the unfoldment of Bach's monumental scheme. . . . Rhythmically it was something at which to marvel. Structurally it was as near perfection as one is ever likely to hear. Tonally it was the harpsichord at its best. Expressively it made living music. . . . —OSCAR THOMPSON

NEW YORK WORLD-TELEGRAM, FEBRUARY 23, 1942

At Town Hall, on Saturday afternoon, the public heard Wanda Landowska, the greatest harpsichordist in the world. There can be no doubting it. No one in our time, at least no one of our time who has been heard here can play the harpsichord as Mme. Landowska plays it.

This is an art apart. To this reporter's mind, it is an art almost for Mme. Landowska alone. . . . She is the greatest harpsichordist in the world, by far. . . .

. . . Mme. Landowska, through her superior skill, was able to deliver the music in its own speech, in its own colors, in a manner that no piano could possibly imitate.

The recitalist's years of research and study of Bach have brought her one reward: she can play him as well as she understands him and she understands him thoroughly —ROBERT BAGAR

"Ideal Interpreter of Mozart at the Piano"

NEW YORK HERALD TRIBUNE
FEBRUARY 22, 1942

By **VIRGIL THOMSON**

Wanda Landowska's return to us after a fourteen-year interval was celebrated yesterday afternoon at the Town Hall in a ceremony both imposing and heartwarming. She played Bach's thirty "Goldberg Variations" to a full house that was virtually a social register of professional musicians; and she received a welcome and a final ovation from the distinguished assembly that were tribute equally to her penetrating musicianship and to her powers of virtuoso execution on that most exacting of all keyboard instruments, the harpsichord.

. . . This extraordinary performer, whose execution, no matter what she plays, is one of the richest and grandest experiences available to lovers of the tonal art. That she should play for two hours without striking a false note is, admirable, of course, that she should play thirty pieces varying greatly in volume without ever allowing us to hear any thumping down of the keys proves a mastery of the harpsichord that is, to my knowledge, unique.

. . . A performance so complete, so wholly integrated, so prepared, is rarely to be encountered.

. . . All musicianly and expert qualities are observable at their highest in Mme. Landowska's harpsichord playing.

. . . Of all these matters Landowska is mistress. The pungency and high relief of her playing are the result of such a mastery's being placed at the service of a penetrating intelligence and a passionate Polish temperament. The final achievement is a musical experience that clarifies the past by revealing it to us through the present, through something we all take for granted nowadays, as Bach's century took it for granted, but that for a hundred and fifty years has been neglected, out of style, forgotten. That is the cultivation of rhythmic complexity by an elimination from musical thought of all dependence on rhythmic beat.

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New York Concerts

(*Continued from page* 16)

The latter half of the program was devoted to Liszt's Years of Pilgrimage.

Modern Chamber Music

In the modern setting of the Museum of Modern Art, the Musical Art Quartet and Frank Sheridan, pianist, presented the second in a series of three contemporary chamber music programs on March 9. The Op. 49 quartet of Shostakovitch was followed by two numbers for violin, piano and cello, S. M. L. Barlow's Conservation with Chekov and Alfredo Casella's Sicilian e Burlesca and the program concluded with the third quartet of Villa-Lobos.

Shostakovitch's lyric modernism, in this work admirably revealed in the viola episode in the second movement, was given a moving delineation by the string group. The Barlow score gave the three participants equal opportunity for dexterous display while the second section of the Casella, after the tedious Siciliana, was far more interesting. The colorful and rhythmic Villa-Lobos was brilliantly set forth by Messrs. Sascha Jacobsen, Paul Bernard, William Hymanson and Miss Marie Roemaet-Rosanoff.

Feuermann with Philadelphians

The cello, in the capable hands of Emanuel Feuermann, played a leading role in the concert by the Philadelphia Orchestra at Carnegie Hall, March 10. Eugene Ormandy conducted Vivaldi's Concerto in A minor, rescored for full orchestra by Lucien Cailliet, a work of sprightly charm and suave melodic inspiration but somewhat overstretched to fill the new frame. A reduced orchestra was used for the Cello Concerto in D major attributed to Haydn, and its tuneful measures brought excellent playing from the soloist.

The major work heard was Strauss' Don Quixote, in which Mr. Feuermann performed his part with notable technical finish and breadth of tone. The orchestral reading of this impressive series of variations based on the life of Cervantes' addled knight in some measure lacked the imaginative quality necessary to bring out its culminating pathos. Other important solo passages in the work were played with skill by Samuel Lifschey, first viola, and Alexander Hilsberg, solo violinist of the orchestra. The audence responded with enthusiasm.

Photo by Victor Kraft

RUTH POSSELT and DR. SERGE KOUSSEVITZKY

after the former's performance of the Violin Concerto by Samuel Barber at Carnegie Hall on March 14 with the Boston Symphony Orchestra. Miss Posselt has performed the work many times this season with different orchestras.

Soprano and Baritone at Barbizon

The Tuesday evening recitals at the Barbizon Recital Hall on March 10 presented Virginia Blair, lyric soprano, and Gordon Gifford, baritone, in solos and duets. Miss Blair seemed at her best in Beau Soir of Debussy, although her other offerings were performed with skilled control of a pure and sonorous voice. Mr. Gifford has a rich resonant timbre. Among the duets were Plaisir D'amour of Martini, The Singing Lesson by Fioravanti, The Manly Heart of Mozart from Act 1 of the Magic Flute and Bess, You is my Woman, from Porgy and Bess by George Gershwin. The accompaniments of Frank Chatterton were well modulated and artistic.

Leota Lane-Dorothy Kendrick Appear

Leota Lane, soprano, and Dorothy Kendrick, pianist, gave a joint recital at Steinway Hall on March 10. The program was the fifth in the scholarship fund series of Mu Phi Epsilon. Miss Lane has a good voice, small but sweet in quality, and a pleasant personality. She sang arias by Mozart and Mascagni, and songs by Ravel, Villa-Lobos, Castelnuovo-Tedesco and Hageman. Ruth Bradley provided musicianly accompaniments. Miss Kendrick offered the Carneval cycle of Schumann, and shorter pieces by Brahms, Prokofieff, Granados and Chopin. Capable technically, her work lacks variety of mood.

Leopold in Lecture-Recital

Wagner's Das Rheingold was analyzed and explained to a thoroughly interested audience in Steinway Hall on March 10, by Ralph Leopold. This was the first in the series of seven programs to be presented by Mr. Leopold on The Ring. The pianist not only gave a graphic and absorbing analysis of the drama and music and explained the leit motifs, but also played several of his own transcriptions of outstanding excerpts.

Mr. Leopold's series concludes on April 21.

Weschler Pupils in Schubert List

A recital entirely of Schubert's compositions at Steinway Hall on March 11 by artist pupils of Prof. Angela Weschler provided an opportunity for study of that master's style as set forth by the playing of Prof. Weschler's well-trained pupils. An enlightening commentary, Schubert Today, by Dr. Felix Guenther, opened the proceedings. The young pianists illustrated Dr. Guenther's remarks with Moments Musicaux Op. 84, Nos. 3 and 5, four impromptus, the Sonata Op. 120, the Military March, and Fantasia for piano and violin, the last with the assistance of Felix Galimir, violinist, of the NBC Symphony Orchestra. On the program were: Shirley Marcus, Susan Hohenberg, Rose Balaban, Gerda Herz and Otto Gruenbaum who were received with enthusiasm.

Lucy Lowe at Barbizon

A diversion in musical entertainment was offered by Lucy Lowe, in her song-show at the Barbizon-Plaza on March 12. Miss Lowe does musical characterizations of varying American periods of song. Her pleasing personality lent the program an air of informality—especially enhanced by the audience's participation. She began with a group entitled When Yankee Doodle Came to Town, divided into Washington's camp, Don't Tease, As Sung With Rapturous Applause, Here Come the Soldiers. Other groups of a similar nature followed. The audience responded wholeheartedly.

Norma Hozore in Debut

The Town Hall debut on March 13 of Norma Hozore, 18, pianist from New Jersey, brought an artist who has definite poetic sense and a well grounded technical facility. She offered the Bach-Busoni Toccata and Fugue in D minor, Mendelssohn's Variations Serienses, Beethoven's E flat major Sonata, Op. 31, No. 3 and groups of Rachmaninoff, Debussy and Chopin and was called upon for several encores.

New York Madrigal Society Concert

The New York Madrigal Society, founded by Marguerite Potter, presented a concert of its artist members at the St. Regis Hotel on March 14. Participating were Violet Edson, Miriam Young, and Elaine McCrea, sopranos; Dorothy Averell, violinist; Dimitry Markevitch, cellist; Norman Foster, pianist; James Landi, tenor, and Roger White, baritone. Miss Young and Mr. White replaced Marvel Skeels, unable to appear because of sudden illness. The accompanists were Helen Chase, Alice Wightman, John Strauss and Florence Winselman. The artists were all to be commended for their fine musical taste and the sincerity in approach which they displayed.

James Abresch Photo

ARVED KURTZ,

Russian violinist, made his New York debut in a Town Hall recital on March 23. His program consisted of the Vitali Chaconne, sonatas by Ravel and Respighi, and the Chausson Concerto with piano and string quartet accompaniment. Mr. Kurtz played an Andrea Amati violin dated 1574.

Blair McClosky in Baritone Songs

Blair McClosky, baritone, possessed of fine musicianship and profound expressiveness, appeared at Town Hall on March 14. In a diversified program the young singer exhibited taste and understanding. Commencing with excerpts from Handel's Almira and Acis et Galetea et Polifemo, he proceeded in commendable manner with Mozart's Die ihr des unermesslichen Weltalls Schopfer ehrt and shorter compositions by Brahms and Schumann. Arias from Tannhäuser and Rigoletto found the recitalist at his best, his robust voice encompassing wide range, abundant power, and heartfelt emotion. Competent piano assistance was provided by Ernst Victor Wolff.

Khachaturian Concerto Premiered

The Juilliard Graduate School Orchestra, Albert Stoessel conducting, gave the first performance in this country, on March 14, of a concerto for piano and orchestra by Aram Khachaturian, contemporary Russian composer. Maro Ajemian, student at the school, was the pianist. The score, heard last year in London, is brilliantly written for the soloist and effectively scored for orchestra.

Khachaturian, born in Tiflis, studied with Litinsky and Miaskovsky at the Moscow Conservatory. He has studied his predecessors well if this concerto is a criterion. That is not to mean, however, that it is derivative although there are hints of other composers. Rather that he speaks the same language with Glazounoff, Shostakovitch, Stravinsky, Rachmaninoff. The three movements are sturdy and the principal objection is the lack of contrast, dynamically. The lyric episodes are too brief. Miss Ajemian played the difficult score with ease and complete mastery. Mr. Stoessel and the orchestra gave her admirable support at the same time permitting her full sweep.

Chopin's E minor concerto had Leonid Hambro as soloist; Mary Gorin was heard in Liszt's Totentanz; and Dorothy De Lay played Mozart's D major violin concerto, all thoroughly acceptably.

(*Please turn to page* 20)

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Left to right, Elwood Gary, tenor; Earle Lewis, assistant manager of the Metropolitan; Clifford Harvuot, baritone; Margaret Harshaw, contralto, at rear; Virginia MacWatters, coloratura soprano; Frances Greer, soprano; Robert Brink, baritone; Wilfred Pelletier, Metropolitan Opera conductor; and Edward Johnson, general manager of the Metropolitan. Miss Greer, Miss Harshaw, Mr. Gary and Mr. Harvuot were the winners of contracts with the company and $1,000 prizes, while awards of $500 went to Miss MacWatters and Mr. Brink, on whose services the company also retains an option. (Story on page 4.)

Jersey City Philharmonic Ends Season with Plans for 1942-43

The Jersey City Philharmonic Symphony Society, J. Randolph Jones, conductor, concluded its third season on March 27 in the Henry Snyder H. S., that city. Michel Gusikoff, violinist, was soloist in his third concerto. John Milton, Jr., president of the society, announced that the directors planned to continue the orchestra next year, because "if ever music and culture were needed, they are needed today when barbarism seems to be abroad in the world." Mr. Milton made his statement in introducing W. C. Handy, whose St. Louis Blues was played in a Morton Gould arrangement. Other numbers were Prokofieff's Classical Symphony, Debussy's Afternoon of a Faun and Fetes, and the overture to Wagner's Tannhäuser.

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Cantata No. 11 (Ascension Oratorio)
Solo Cantata, "Strike! Thou Immortal Hour"
The Magnificat

PROGRAM II..Wednesday, April 29
Fantasy and Fugue in G minor for Organ
Sonata in E major for Violin and Piano
Three Arias for Soprano with obbligato instruments
Chromatic Fantasy and Fugue
Suite No. 1 in G for 'Cello
Passacaglia and Fugue in C minor for Organ

PROGRAM III....Thursday, April 30
Concerto in D minor for Piano
Sinfonia from Church Cantata No. 21 for Oboe and Strings
Concerto in A minor for Flute, Violin and Piano
Concerto in E major for Violin
Concerto in C major for Three Pianos

PROGRAM IV.....Saturday, May 2
The Passion according to St. John
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Brahms Festival In Philadelphia

By MARGARET M. CODDINGTON

PHILADELPHIA. — The Brahms Festival this year again included an interesting week's series under the auspices of the Philadelphia Festival Society, Henry S. Drinker, president. The opening concert of those sponsored by the Society, by the Budapest String Quartet, had Bernard Portnoy, clarinetist, and Nicholas Harsanyi, violist, as assisting artists. The numbers played with skill and beauty of interpretation were the Quintet in G major, the Quartet in A minor, and the Clarinet Quintet. The large attendance bespoke the general interest.

A delightful Lieder program was sung with supreme artistry by Elisabeth Schumann, soprano, and Ruth Kisch-Arndt, contralto, with Leo Rosenek, accompanist, and Nicolas Harsanyi, violist, assisting.

In another event, Alexander Kipnis sang Lieder for bass, with Leo Taubmann accompanying. His completely satisfying performance was climaxed by the superb reading of the Four Serious Songs.

The Brahms Festival Chorus, under James Allan Dash, had the assistance of 60 members of the Philadelphia Orchestra, Rose Bampton, soprano, and Igor Gorin, baritone. The chorus and orchestra were heard in Elegy (Nänie), and Schicksalslied. In the mighty German Requiem, the soloists gave of their best. Of particular beauty was Miss Bampton's singing of And Ye Now, Therefore, Have Sorrow. Mr. Gorin brought to his solos a clear voice, and musical understanding. Mr. Dash conducted with sincerity.

Another charming chamber music concert was given by the Perolé Quartet assisted by Clarence Mayer, French horn; and Nadia Reisenberg, pianist. In the Quartet in C minor, the Horn Trio, and the Piano Quintet, all contributed excellent playing.

The final concert presented smaller choral works, delightfully sung by the University of Pennsylvania Choral Groups, Harl McDonald director, and Robert Godsall conductor; and a chorus and quartet from the Academy of Vocal Arts, Vernon Hammond conductor.

Philadelphia Orchestra Events

The Philadelphia Orchestra, Eugene Ormandy conducting, recently had as soloist Emanuel Feuermann, cellist, in the Haydn Concerto in D major, played with technical skill and artistry. He also performed eloquently the solo part of Strauss' Don Quixote, the other soloists being Alexander Hilsberg, first violin of the orchestra, and Samuel Lifschey, first violist. The concert opened with the Vivaldi Concerto in A minor.

The final program of the Bach-Beethoven-Brahms Cycle included Beethoven's overture to Coriolanus, and the Bach Brandenburg Concerto No. 5, the solo parts superbly played by Sari Biro, pianist, Alexander Hilsberg, violinist, and William Kincaid, flute. The Brahms Symphony No. 1 closed the concert.

Ballet and Opera Programs

The Ballet Theatre, here for a limited time under the local management of Emma Feldman, closed its present stay with four delightful numbers—Slavonika, Peter and the Wolf, Pas De Quatre, and the Princess Aurora.

The WPA Symphony Orchestra, conducted by Guglielmo Sabatini, also gave an all-Brahms program at its concert in Irvine Auditorium, on March 1, in conjunction with the Brahms Festival. The First Symphony and the Piano Concerto in D minor ably played by Karl Zapf were heard. This proved one of the finest concerts of this organization this season.

The American Little Symphony, Joseph Barone, conductor and founder, gave a concert in the Academy of Music recently for the benefit of the Navy Relief Society. A backdrop of American flags, with others on the boxes, formed the setting for the opening Star-Spangled Banner, led by Dorothy Sarnoff of the Philadelphia Opera Co., flanked by lines of uniformed girls. Jean Schroeder, cellist, gave a splendid performance of the Boccherini concerto in B flat, and Mary Norris, pianist, played Variations on an Old English Folk Tune by Frederick Woltmann, the guest conductor-composer. Alan Hovaness, composer-pianist, who has been heard previously with this organization, was the soloist in the closing number, his own Prayer for Peace. Mr. Barone conducted the orchestra in Corelli's Concerto Grosso in B flat, and Mozart's "Haffner" Symphony.

The Students' Opera Company, Diana Irvine, director, sang Pagliacci in the Plays and Players Theatre on March 2, before a good-sized and appreciative audience. Mary Thunder as Nedda suffered somewhat from nervousness, although having a sweet voice. Sherwood Angelson as Canio, and Joseph Kotzin as Tonio were good. Edmund Dolenas Silvio, John Bertrand as Peppe, and Stanley Zeman as the Villager proved adequate. Conrad Neuger conducted from the piano, and had trained the group well.

Robert Weede, American baritone of the Metropolitan Opera, gave a recital for the Philadelphia Forum, in the Academy of Music recently. Although manifestly suffering from a cold, he gave a very fine program, ranging through five languages, in each of which he seemed quite at home. Three new songs by Bertram Shapleigh proved interesting. Another manuscript song was Weary Goin' by Gustav Klemm. Mr. Weede was loudly applauded and sang several encores.

SAIDA KNOX,

contralto, was heard with the New York Philharmonic-Symphony Society on April 1 and 2 in Pergolesi's Stabat Mater, John Barbirolli, conducting. Miss Knox will be a soloist at the Bethlehem, Penna., Bach Festival on May 15 and 16 in the B Minor Mass, cantatas and the Christmas Oratorio.

Benny Goodman Weds

LAS VEGAS, NEV.—Benny Goodman, clarinetist and orchestra leader, was married on March 20 to Mrs. Alice H. Duckworth, of New York, daughter of Mr. and Mrs. John Henry Hammond.

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FALL AND WINTER TERMS—SUMMER SCHOOL TO SEPTEMBER 1st

Emma Otero

New York, N. Y., Feb. 9, 1942

Dear Mr. La Forge:

Having received thousands of letters commending my broadcasts over the Red Network of the National Broadcasting System, it is with great pleasure that I acknowledge your guiding hand which has directed my entire vocal study and to thank you once more for the invaluable assistance you have given me. The freedom of voice production I owe to your wonderful method which solves every vocal difficulty; my progress musically I owe to your unfailing musicianship.

Gratefully,

EMMA OTERO

THREE SUCCESSFUL DEBUT RECITALS, PROGRAMS OF WHICH WERE MADE BY FRANK LA FORGE AND STUDIED UNDER HIS GUIDANCE

NEW YORK CITY, DEC. 5, 1941 (150th Anniversary of Mozart's Death)

CARLOTTA FRANZEL, coloratura soprano

For an established soprano to undertake an all-Mozart program of seventeen airs from four of the master's most mature works would be a feat of daring; for an obscure singer to set this task for herself at a debut, and survive the ordeal as triumphantly as Carlotta Franzel did last night must be accounted one of the remarkable occurrences of the musical season. That this slim young Negress had the steadying assistance of Frank La Forge at the piano was an augury of quality, but one hardly expected as much as the voice of Miss Franzel yielded. . . . The taste and soundness of her singing were also a credit to her teaching, manifested in so subtle a point as the genuine drama in "Gli angui." *Irving Kolodin, N. Y. Sun, Dec. 6, 1941*

Miss Franzel could rightly be called the high-priestess of Mozart. To be recognized as a genuine interpreter of Mozart is one of the highest compliments a singer can receive. *Edward Boatner, N. Y. Age, Dec. 13, 1941*

NEW YORK CITY, JAN. 16, 1942

CATERINA JARBORO, famous operatic soprano

. . . voice handsome in range and quality . . . the schooling of a musician. She dominates her audience always, exploits its weakness never. She pays it the compliment of singing on pitch, in rhythm and with clear diction. She pays music the compliment of good phrasing, sensible tempos, intelligent continuity . . . few concert artists are putting out the solid musicianship that directed every one of Miss Jarboro's interpretations. *Virgil Thomson, N. Y. Herald-Tribune, Jan. 17, 1942*

She possesses a beautiful voice, broad in range . . . her exhibition was that of a well-trained and capable artist. . . . Of particular merit was Miss Jarboro's clear diction and good pronunciation in the various languages. *Grena Bennett, N. Y. Journal-American, Jan. 17, 1942*

. . . The calibre is firm, ringing metal at best, with the high notes bursting in air and the range covers a wide area. *Louis Biancolli, N. Y. World-Telegram, Jan. 17, 1942*

NEW YORK CITY, FEB. 1, 1942

STUART GRACEY, baritone

His freely emitted, well-equalized tones were sonorous and resonant, capable of wide dynamic graduations, and used with intelligence and admirable musicianship. Mr. Gracey's singing could be commended for its sensitive molding of phrase, its deep expressiveness and emotional intensity. The diction was excellent in each of the four languages employed, the intonation accurate at all times, the legato of the smoothest. *Noel Straus, N. Y. Times, Feb. 2, 1942*

. . . the voice itself was manly, vibrant and well disciplined. The recitalist phrased well and he knew when and how to sing softly. His diction was clear. *Oscar Thompson, N. Y. Sun, Feb. 2, 1942*

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THE DANCE: Spring Programs in New York Bring Vivid Contrasts in Recital Fare

By ROSALYN KROKOVER
Dance Editor, Musical Courier

New York dance lovers owe a debt of gratitude to the Dance Observer for the memorable program presented at the Humphrey-Weidman Studio Theatre on March 10 and 11. The program was shared by three young American dancers—Jane Dudley, Sophie Maslow (both featured members of Martha Graham's concert group), and William Bales (formerly of the Humphrey-Weidman company and more recently guest artist with Hanya Holm).

It is only natural that American born and trained artists would look to native sources for their subjects. With the exception of three numbers —Bach, Turina and a traditional Mexican — the dancers employed native composers and poets.

Each dancer proved to be a master of composition, and revealed a flair for dramatic effects that seemed to complement their individual personalities and reflect in their dances.

In Es Mujer, a ballet based on the Mexican tradition of the girl child becoming an adult, William Bales created the desired mood and atmosphere of the ritual as the first choral is struck, and this quality is retained magnificently throughout the entire work. Although all of Jane Dudley's compositions deserve unstinted praise, Harmonica Breakdown, a dance inspired by our own American Negroes, was so delightfully low-down that it had to be repeated.

Sophie Maslow's creations were also highly commendable. In her most ambitious undertaking, Folksay, a work based on words from Carl Sandburg's The People, Yes, she manipulated her groups and combined the spoken work in movement with skill, finesse, and complete understanding. Assisting on the program were the dancers, Pearl Lack, Marjorie Mazia, David Campbell, Sasha Liebich and David Zelmer, Teru Osato and others. Musical collaborators were S. Lawrence, Zoe Williams, Carol Christopher, Dorothy Caplow, Ann Whiteley and Arno Tanney. Folk songs were sung by Woody Guthrie and Earl Robinson carried on the Sandburg dialogue with Mr. Guthrie.

Ellen Albertini Appears

The first concert held in the New York Times Hall (formerly the Little Theatre) was that of Ellen Albertini, in a program called Dance Sketches, on March 8. Among the numbers on the program were two School Day sketches; Spectrum in Black, a composition, in three parts depicting the evolution of the Negro; Portrait of an Emancipated Woman, Standing; Degas, a dance of nineteenth Century ballet variations, and Blues, Cubes, Nuts, suggested by Picasso.

Miss Albertini proved to be a very energetic young lady, but unfortunately all of her energy has not been guided in the right direction. Her dances lack form and her pantomine is not always very convincing. Pola Kadison was the accompanist and also composed much of the music.

Review Iberica

Also on March 8, the Dance Theatre of the Y.M.H.A. presented Louise Crane's Coffee Concerts Review Iberica. Highlighting the program was the Spanish Dance Duo, Juan Martinex and Antonita. Their numbers included a Seguildillas, Farruca, Zambra, Malagueña, Cuadro Flamenco, and the first dance from de Falla's La Vida Breve. These dancers excel in the older and traditional Spanish forms, and the large audience was not hesitant in showing its approval of the clean, crisp, and fiery movements of the performers. Other artists on the program were Jeronimo Villarino, Sofia Novoa, and Gaiteros de Galicia. Norman Secon, pianist, played unusually fine accompaniments.

Photo by Bruno of Hollywood

JULIA BARASHKOVA,

featured dancer of the Metropolitan Opera Ballet, in an Oriental impression. Formerly soloist with the Chicago Opera Company, she was associated with the San Francisco Opera and arranged ballets for the latter. Miss Barashkova has danced in several films with Adolph Bolm and with Nijinska's Ballet.

Dorothy Barret Bows

A gifted young dancer, Dorothy Barret, made her debut at the Carnegie Chamber Music Hall on March 9. Opening with a dance titled Spring Fever, Miss Barret instantly established a favorable impression. Her personality was fresh and alive, her technique strong, and as the title suggested, she projected the very essence of Spring. As the program progressed, the dances took on a wide range of subjects. There were three Museum Pieces, dances inspired by the artist's travels in Greece. Four dances in a serious and dramatic vein—Migration, Search for the Dead, In a World I Never Made, and Prelude to Action. Two ballet-inspired works— She Stood Upon a Pedestal, Farewell Performance, Like a Child and Two Personalities of My Aunt, closed the program.

In Like a Child, a dance divided in two sections—Shy and Willful—a charming wistful quality prevailed that was particularly appealing. At all times, one is conscious of the fact that Miss Barret's approach is intellectual rather than emotional. This is, indeed a commendable characteristic for a young composer to possess. However, there are occasions when an emotional force should be allowed to function quite freely, in order to give a dance more dramatic sweep and an exciting climax. There is no doubt that Miss Barret's many attributes will in time place her as an important figure among her contemporaries. Esther Ostroff proved to be a capable accompanist.

Spring and Summer Dance Activities

Ted Shawn, director of Jacob's Pillow Dance Festival at Lee, Mass., has announced that the first American university of the dance will open on July 6. There will be ten festival programs held in the new theatre designed by Joseph Franz, now under construction.

Instruction in all phases of dance will be offered. The faculty includes such names as Ted Shawn, Ruth St. Denis, Bronislava Nijinska, Argentinita, La Meri, Arthur Mahoney, Elizabeth Burchenal, Elizabeth Waters, Steffi Nossen, Barton Mumaw, Margaret H'Doubler, Anne Schley Duggan and Joseph H. Pilates.

Although many dancers on the faculty will take part in the festival programs, Irene Castle, Anna Duncan, Martha Graham, Helen Tamiris, Agnes De Mille, Catherine Littlefield, Seiko Sarina, Sybil Shearer, Don Oscar and Elizabeth Bacque will also participate.

• • •

Jan Veen and Erica Thimey will be the feature of the first gala spring attraction at the Jan Veen Studio Hall in Boston on April 10 and 11. Grace and Kurt Graff and their dance group will give the second program in the series, May 1.

• • •

Atty van den Berg's mid-western tour began on March 16. Among the cities she will visit are Bartlesville, Miami, Sapulpa, Okmulgee, McAlester, Ada, Shawnee, Ardmore, Lawton, Altus, Chickasha, El Reno, Clinton, Enid and Arkansas City. Miss van den Berg will return to New York just in time for her Carnegie Chamber Music Hall recital on April 22.

• • •

Upon completion of a successful concert at Evanston, Ill., on March 24, Iva Kitchell returned to New York for her spring engagements in and around Manhattan. She will appear with the Manhasset Glee Club on April 10. (It is interesting to note that Miss Kitchell is the first dancer ever engaged to appear as guest soloist with that organization.) On April 7, she will appear at the Pelham Manor Women's Club and the Contemporary Club; both are in White Plains. Also on her schedule are the Sanzory Club in New York City, April 29; and Rockwell Center Woman's Club, May 19. On Dec. 14 Miss Kitchell will appear on the Syracuse Civic Musical Association Series.

• • •

Monna Montes, prima ballerina of the Metropolitan Opera, completed a six weeks' engagement on April 1 at the Rainbow Room, with her partner, Alexis Dolinoff. A repertoire of eleven concert dances was especially composed for their nightly appearances. These dances included solos and duets in classic and character forms. Among the composers whose music was arranged for the small orchestra, were Tchaikovsky, Albeniz, Offenbach, J. Strauss, Glinka and Enesco.

• • •

Huapala gave a lecture-demonstration at the Rye Country Day School in Rye, N. Y., on March 24. Since the program was designed expressly for children, games and dances of the youthful population of Hawaii were illustrated.

• • •

Angna Enters, now under the management of W. Colston Leigh, Inc., will appear in Lawrence, Kans., April 13; Spokane, Wash., April 17, and Oakland, Cal., April 23.

• • •

The Hanya Holm Studio in New York announces two summer courses—June 8 to July 4 and Aug. 24 to Sept. 12. Miss Holm will teach during the first part of the June course; thereafter, the classes will be under the direction of Miriam Kagan.

Son Born to the Arthur Carrons

A nine and one-half pound son was born to Mr. and Mrs. Arthur Carron on March 18 at the Doctors Hospital, New York. This is their second child. Mr. Carron is the Metropolitan Opera tenor.

PAULINE KONER,

the American dancer, now on a New England tour, will appear at Wheaton College, Norton, Mass., April 8.

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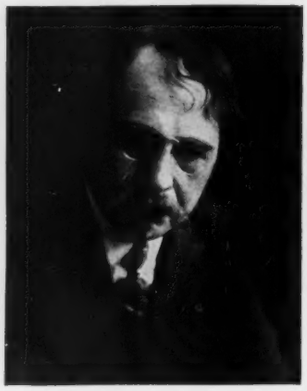
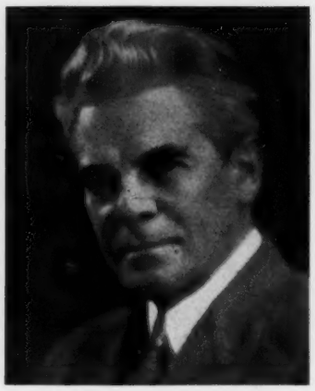
American Conservatory of Music Plans Summer Master School

Three Consecutive Sessions Starting May 14 Will Present Prominent Teachers—Normal Classes in Musical Training and Public School Music Announced

EDWARD COLLINS



HENIOT LEVY



HERBERT BUTLER

THEODORE HARRISON

CHICAGO.—To offer students the opportunity to enjoy a larger period of study during the summer and thus to earn additional credits, the American Conservatory of Music is featuring three terms of six weeks each during the summer of 1942, the first term starting May 14.

The summer catalogue includes an outstanding list of pedagogues, lecturers and recitalists and many special courses will be offered during the sessions.

"Summer master classes are an outgrowth of need—the answer to a great demand, particularly in the Middlewest. It has taken years of study and thorough work to build up a summer school which has achieved nation-wide reputation," according to President John R. Hattstaedt. "Scores of students and teachers from all sections of the country have been regular attendants in past seasons. To these the advantages of a summer session make a special appeal, offering the privileges of obtaining fresh viewpoints together with the opportunity to earn additional credits toward degrees, or meet the requirements of state accrediting boards and associations." The American Conservatory is a member of the National Association of Schools of Music and its requirements are based on those of the Association.

New Courses Added

The major summer session extends from June 25 to Aug. 5. Under the direction of President Hattstaedt and Charles J. Haake, dean of college, the facilities of the Conservatory will be expanded and new courses offered. This season the auditions for the limited number of free and partial scholarships for talented students of limited means will take place June 23 and 24, immediately preceding the opening of the main session. These scholarships are granted by members of the Conservatory faculty.

In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Earl Blair, Mabel Osmer, Jeanne Boyd, Mae Doelling Schmidt and others will be available for private lessons and to conduct repertoire teachers classes. The vocal department will include Theodore Harrison, Charles La Berge, Elaine DeSellem, John C. Wilcox; in violin, John Weicher (concertmaster of the Chicago Symphony Orchestra), Herbert Butler, Scott Willits; Lois Bichl and Edmund Kurtz in cello; and Margaret Sweeney in the harp department. The organists, Dr. Van Dusen, Dr. Herbert E. Hyde and Edward Eigenschenk are to be available for private organ lessons and special courses in church and concert organ will be given by Dr. Van Dusen and other teachers.

Public School Music and Normal Classes

The public school music department will offer most intensive courses, especially during the major summer season. The instructors in the department include Clarence Dissinger, Ann Trimingham, Henry Sopkin and Edna B. Wilder.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

One of the features of the summer session is the normal class in Children's Musical Training under the direction of Louise Robyn. These classes will meet daily for ten days, commencing July 6. In regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Class Piano Methods

Intensive courses in Class Piano Methods for public school (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

Photo by Daguerre

RUDOLPH REUTER

Dramatic art courses, directed by Louise K. Willhour and Louise Suess Mitchell, will lead to certificates and diplomas.

A remarkable series of artist faculty recitals at Kimball Hall has been announced for the summer term. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins, pianists; Robert Speaker and Maryum Horn, vocalists; Edward Eigenschenk, organist; Lois Bichl, cellist and Stella Roberts, violist. Students attending the summer session will be admitted to the concerts free of charge.

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Rudolph Reuter Soloist with Orchestras

CHICAGO.—Rudolph Reuter, who has played many times with leading symphony orchestras of this country, and with many smaller organizations, will be soloist with the Kenosha (Wis.) Symphony Orchestra, Richard Czerwonky, conductor, on May 1. In the past the pianist has played in eleven concerts with the Chicago Symphony, five with the Minneapolis, four with the Los Angeles and with the Detroit, Indianapolis, New York Stadium, San Francisco and St. Louis Orchestras.

John MacDonald's Spring Engagements

CHICAGO.—Early spring engagements for John Macdonald, bass-baritone of the Chicago Opera Company, include appearances as guest soloist in Sowerby's cantata, Forsaken of Man, at St. James' Church, April 3, and in Verdi's Requiem with the Euterpean Choral Society, April 19, in Chicago; a joint recital at Wheaton, Ill., May 5; as soloist in Elijah at Denison University, Cranville, O., May 6, and as guest artist with the Akron, O. Civic Chorus, May 19. Mr. Macdonald, a popular oratorio soloist, throughout the season fulfills many such engagements with various choral organizations in and outside Chicago.

Cara Verson's Causerie Recitals in Demand

CHICAGO.—There is an increasing demand for Cara Verson's causerie recitals as the public is becoming more conscious of modern music. Mme. Verson calls them "Causeries," as she gives short, informal talks which include information regarding the various numbers on the program.

She gave her Vignettes of Modern Pianism at Bluffton College, Bluffton, O., in March and on April 12 begins her spring tour which includes appearances in Fond du Lac, Stevens Point, Oshkosh, and Beaver Dam, Wis.; Macomb and DeKalb, Ill.; Tarkio, Mo.; Fayette, Ia.; Berrien Springs, and Nazareth, Mich., and South Bend, Ind.

Throng Applauds Czerwonky and Kenosha Orchestra

KENOSHA, WIS.—At its third concert of the season the Kenosha Symphony Orchestra and its distinguished conductor, Richard Czerwonky, were given a rousing reception by an audience which crowded the Bradford High School Auditorium. Adding enjoyment to the concert were the fine singing of operatic arias by Edna Mae Holm, Kenosha soprano, and artistic harp playing of Margaret Sweeney. Conductor Czerwonky has whipped this group of seventy players into fine shape. It excelled in its stirring playing of the overture to Rossini's La Gazza Ladra, Schubert's Unfinished Symphony, Grieg's Sigurd Jorsalfar suite, Tchaikovsky's Valse of the Flowers, Mr. Czerwonky's lovely Serenade and Saint-Saëns' Danse Bacchanale.

RUDOLPH GANZ
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Steinway Piano

OPERATIC ASSOCIATES GREET MARIA KURENKO, second from left, at a reception in Chicago. Among those present were Frederick Jagel, left, Metropolitan Opera tenor; Josephine Antoine, coloratura soprano of the Metropolitan; and Carlo Peroni, right, conductor of the Chicago Opera.

CHICAGO SYMPHONY PLAYS AMERICAN COMPOSITIONS

(*Continued from page* 6)

prolific composer. There is nothing bombastic in the symphony, which is couched in a simple, understandable idiom, descriptive of nature at its most pleasant phase, of the peoples' love for religion, their faith in the future of our country and finally in the last movement Cadman pays his tribute to the steel industry with an orchestration that tells the tale forcefully and conspicuously. The new work made a profound impression and adds another triumph to Cadman's achievements.

Gothic Impressions by David Van Vactor marks a new milestone in the young flutist-composer-conductor's accomplishments. Well instrumented, the short piece met with instant success, part of which no doubt due to the orchestra's magnificent playing under the leadership of the composer.

Artur Rubinstein Wins Acclaim

Making his only appearance of the season at the Civic Opera House, Artur Rubinstein played his stupendous program in a stupendous manner and won a genuine ovation.

Hugo Kolberg's Violin Recital

Hugo Kolberg, concertmaster of the Cleveland Symphony Orchestra, was greeted at his second recital here by an audience that taxed the capacity of Curtiss Hall. Throughout his program Kolberg impressed as a virtuoso possessing a vibrant and voluminous tone and endowed with much imagination and authority.

Stephan Hero With Illinois Symphony

Resuming its Monday evening concerts at the Eighth Street Theatre after an absence of two weeks when it played in defense areas and on the University of Illinois Star Concert Series, the Illinois Symphony Orchestra was led by Kurt Herbert Adler in a well-built program featuring two novelties—Drouth by the American composer, Radie Britain, and Lachian Dances by the late Moravian, Leos Janacek. Stephan Hero, one of the most brilliant soloists the orchestra has had since its inception, gave a glowing account of the Vieux-temps D minor Concerto. At the following concert Izler Solomon was again in charge and had for soloist Catherine Saurer, local pianist, in the performance of Dohnanyi's Variations on a Nursery Tune.

Balokovic in Jugoslav Relief Fund Benefit

Zlatko Balokovic and the Chicago Symphonic Choir donated their services for the Jugoslav Relief Fund association's benefit concert at Orchestra Hall. The audience made up in enthusiasm what it lacked in number. Balokovic, remembered for his appearance with the Chicago Symphony and his own recitals, stands apart when performing compositions of his native land. He shone to particular advantage in the Croatian Rhapsody by Lhotka, which could have been repeated so prolonged was the applause. The Chicago Symphonic Choir has been heard to better advantage than on this occasion though few choirs can boast of a more ethereal tone.

Bertha Ott Attractions

Always on the *qui vive*, Impresario Bertha Ott annually presents many unusual attractions, known and unknown. In the dancer, Barton Mumaw, she recently brought to the attention of her innumerable patrons a one-man theatre who delighted a large and appreciative audience at the Great Northern Theatre. The versatile and accomplished dancer had in Jess Meeker a worthy coadjutor at the piano.

After a long absence from local activities Howard Preston, former Chicago Opera bass-baritone, gave a recital at Curtiss Hall that was pronounced one of the most interesting of the current season. Mr. Preston was fortunate in having Robert Mcdonald as accompanist. Another bass-baritone appearing under Miss Ott's direction, H. Johann Eschbach, just on the threshold of his career, showed the result of careful training in his debut recital at Kimball Hall.

Hanna Butler Presents Young Soprano

Practically no week goes by through the season that artist students from Hanna Butler's studios are not heard publicly. Bertha Dalber, soprano, in her song recital at the Chicago Woman's Club made known a voice of wide compass and beautiful texture, used with marked intelligence in the taxing aria Divinitès du Styx, Debussy's Romance, Strauss' Zueignung and LaForge's Song of the Open, as well as in lighter numbers by Hyde, Scott and Ilgenfritz.

New Victory Concert Series Opened

A new series of free Mid-day Victory Concerts by the Illinois WPA Symphonic Ensemble is being given on Wednesdays at Fullerton Hall, Art Institute under Izler Solomon's direction. An over-flow audience heard the initial concert and arrangements are being made to seat hundreds in the lobby who will hear the music through amplifiers at the balance of the concerts.

Edgar Nelson's New Oratorio Classes

With a desire to develop better oratorio singers, Edgar Nelson, well known oratorio authority and conductor, recently started a class for those wishing to further their activities in that field at the Chicago Conservatory of Music and so great was the interest that he had to form two other similar classes. Students have opportunity to sing the chorals as well as the solo parts so that a thorough training may be had. Mr. Nelson has for many years conducted the Apollo Musical Club, the Marshall Field Choral Society and the Sunday Evening Club Chorus.

Musicians Club of Women Gives Concert

The program for the recent concert of the Musicians Club of Women at the Cordon was given by Mary Krakowski and Maxine Lagerstrom, sopranos; Esther Payne, pianist and Charlene Dilling Brewer, violinist.

Granted Honorary Degree

At the dedication of its newly restored pipe organ Loras College, Dubuque, Ia., bestowed the honorary Doctor of Music degree upon Fran Van Dusen, who with Edward Eigenschenk played the dedicatory concert. Mr. Van Dusen has been associated with the American Conservatory of Music for over thirty years and is director of the school of church and choir music at the Conservatory.

Carl Craven's Pupils Busy

Marion Huebner, soprano, has been engaged for a thirteen-week sponsored program on station WAIT on Sunday mornings and for the leading soprano role in Andrea Chenier in two performances with the LaBerge Opera Company. Ray Middleton, baritone, former pupil of Carl Craven, was guest artist on the Pause that Refreshes hour and is costarring with Joan Blondell in the moving picture A Lady for a Night. Charles Potts, baritone, is to be special soloist at St. Sylvester's Catholic Church on Easter Sunday.

Novella McGhee Fulfilling Many Dates

Novella McGhee, dramatic soprano, is filling many dates after winning the praise of the press and public alike in her recital at the Civic Opera House, recently. During the early part of March, Miss McGhee was heard at Allen University and Benedict College, Columbia, S. C.; Civic Rights Club, Greenwood, S. C., and the N.A.A.C.P. organization in Aiken, S. C. Miss McGhee is a product from Mrs. Herman Devries' studio.

Cybelle Abt in Washington, D. C.

Cybelle Abt, prominent Chicago dramatic soprano, will make her home for the next several weeks in Washington, D. C., as her husband, the noted lecturer, Dr. William Abt, has been appointed one of the lecturers on the National Educational Nutritional Defense program, with headquarters in the capital.

Edith Montlack to Make Chicago Debut, April 19

Edith Montlack, American pianist, makes her Chicago debut on April 19 at the Civic Theatre. A graduate of the Master Institute of United Arts, she studied with Sina Lichtman, former assistant to Leopold Godowsky.

Miss Montlack has been heard frequently in New York. Her only appearance this season will be on May 24 in Carnegie Chamber Music Hall. In addition to her work as a pianist, Miss Montlack is a watercolor artist and a lecturer.

Columbia, Mo., Hears Faust Given by Local Orchestra and Guests

COLUMBIA, MO.—Faust was presented at the fourth pair of concerts of the Burrall Symphony Orchestra, at Stephens College, on March 3 and 4 under James Adair. The Chicago Festival Opera Company, Clarence E. Cramer, director, and the Burrall Chorus, Arthur Todd, director, collaborated with the orchestra. Dimitri Onofrei sang the title role, with Bianca Saroya as Marguerite, and Douglas Beattie as Mephistopheles. Others in the cast were Josephine Swinney, Edward Stack and Arthur Todd.

BALTIMORE ORCHESTRA SERIES CLOSES WITH BEETHOVEN LIST

By GUSTAV KLEMM

BALTIMORE, MD. — The third concert of the Baltimore Symphony Orchestra, Howard Barlow conducting, was devoted entirely to the music of Beethoven. Opening with the Egmont overture, the program further included the Eighth and the Pastoral symphonies. A large audience turned out for this concert. Owing to differences that subsequently developed between the local musical union and Frederick R. Huber, manager of the orchestra and director of municipal music since 1915, this turned out to be the concluding program of the current season. The series was to have consisted of five adult concerts and as many children's events.

These same differences led to a cancellation of the "Music for Diversion" series held each Sunday afternoon at 3 o'clock in the lobby of the Walters Art Gallery. Audiences were steadily growing in size and the fourth and last program, devoted to choral works by the Peabody Singers, Stanley Chapple, conductor, and featuring Jeffrey Gould, baritone, drew more than 1,000. The series, booked through March and planned to continue indefinitely, were presented by C. Morgan Marshall, director of the gallery, in cooperation with the municipal department of music.

Dr. Hans Kindler revived Scriabin's third symphony (Le Poeme Divin) for the sixth concert of the National Symphony. Rudolf Serkin appeared as notable soloist in the Brahms D minor concerto. A delightful feature of the program was the conductor's arrangement of the Wedding Procession from The Marriage of Figaro. A Bach-Kindler transcription opened the concert.

Peabody Opera Class Sings Don Pasquale

Don Pasquale was presented by the Peabody Opera Class, of which Dr. Ernst Lert is director, at the Maryland Theatre, recently, before a goodly and justifiably enthusiastic audience. This represented the second performance by the class outside the Conservatory's confines and reflected credit on all concerned. Stanley Chapple conducted the large students' orchestra and contributed a generous share to the success of the evening. The entire performance, in English, was cast in the desired light, sparkling mood. The production moved with professional dispatch.

Russell Slagle was cast in the title role and brought the benefits of long and varied experience to his projection. Margaret Besler scored a real triumph as the glamorous Norina, her voice being a lovely, pure soprano that negotiated the florid passages with ease. William Maun was a suave, polished Dr. Malatesta and revealed a voice of warmth and beauty. Robert Beam did well as the Ernesto whose ready cooperation with the scheming Dr. Malatesta brought true love to its happy ending.

Dr. Lert worked wonders with the large chorus and made them an integral and far from hackneyed feature of the Donizetti opera. The same spirited technic, one of seeming spontaneity, was used that Dr. Lert had employed earlier with success in his production of Amelia Goes to the Ball, at Curtis Institute. LeRoy Evans coached the opera class and the sets, quite effective, were done by Wally Newland and students at the Maryland Institute of Art.

Recitalists Score

William Hain, tenor, appeared in a recent concert of the Peabody Friday afternoon series and was heard to good effect in a number of interesting songs. Howard Mitchell, cellist, returned to his alma mater, along with Sol Sax (another former Peabody student) as accompanist, presenting an ambitious program with all the artistry one has come to expect of him. The lovely Blanche Thebom, 24-year-old mezzo-soprano, was next in the series. Austin Conradi, a member of the Peabody piano faculty, presented an all-Beethoven program before an enthusiastic audience.

After an absence of some years, Lawrence Tibbett, ably abetted by Stewart Wille at the piano, came to the Lyric and sang to an audience that seemingly couldn't get enough encores. Applause was vociferous and prolonged. As always, the American baritone presented an unhackneyed program and brought to it both intelligence and the skill born of experience.

Brahms by Philadelphians

The Philadelphia Orchestra, Eugene Ormandy conducting, gave its fourth concert of the season before a Lyric crowded to capacity, many of the extras no doubt having been drawn by Artur Rubinstein who appeared as soloist in the lovely Brahms second piano concerto. The program, an all-Brahms affair, included the Academic Overture and the third symphony. Having scored so effectively with his all-Brahms program last season, the conductor apparently saw no reason why he shouldn't pay tribute to the same gentleman once again.

The Blaisdell Woodwind Ensemble, appearing under the auspices of the Bach Club, presented an extremely interesting program that dallied effectively between the old and new . . . Elizabeth Bolek, soprano, was soloist at the Maryland Casualty concert of the Johns Hopkins Orchestra, Bart Wirtz, conducting . . . Felicia Rybier, pianist, was heard in recital at Cadoa Hall. In addition to familiar major works, her program was lightened by the novel addition of a number of "miniatures" . . . The Magic Flute was presented by the Baltimore Music Club with Louise Criblet as commentator and with members of the organization singing various numbers from the score.

Photo by Southeast Air Corps Training Centre

STEVEN KENNEDY VISITS SERVICE MEN AT GUNTER FIELD, ALA., where the baritone (wearing cap) gave another in his series of concerts for the USO Army Camp Tour. He has already fulfilled more than 60 such concert engagements this season and has 25 more this month.

American Ballad Singers Return After 7,500-Mile Tour

After a 7,500-mile tour covering 21 states in five weeks, the American Ballad Singers, Elie Siegmeister, composer-director, have returned to New York. An ice cutter was needed to transport them across Lake Michigan; a mail train was used from Pennsylvania to Indiana, and while their bus was stopped in a 10-foot snow drift, a police wagon had to be called to take them from one city to another in Iowa.

Despite these experiences, the Singers fulfilled every engagement planned for them by their manager, Albert Morini. Their programs were devoted to native folksongs from the time of the earliest settlers to Mr. Siegmeister's own Ballad of Douglas MacArthur. The group comprises Ruth Fremont and Helen Yorke, sopranos; Rebekah Crawford, contralto; Thomas Edwards, tenor; Emile Renan, baritone; and Earl Waldo, bass.

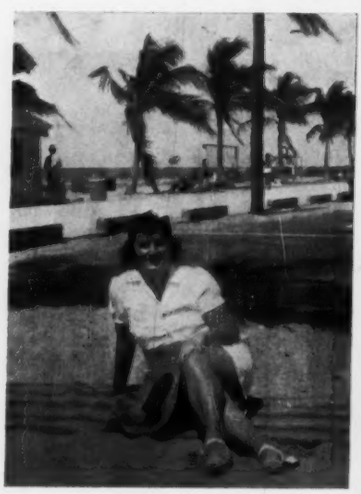
Daytona Beach, Fla., Spurns "Music Conservation"

DAYTONA BEACH, FLA.—"No Conservation in Music. It is proper and necessary that conservation be practiced in all things needed for defense, but there'll be no reduction in Stetson's music offerings to the public and no rationing of our songs," said Professor Harold M. Giffin, director of the Stetson University Glee Club recently.

The club has made an eight-day tour through the southern part of Florida, where the singers gave 15 concerts and a broadcast to audiences totaling 9,000. This was followed by their annual home concert presented in DeLand. Recently the Palmetto Friday Musicale, of Daytona Beach, presented the radio chorus, a group of 22 picked singers from the glee club, in a program at the Peninsula Clubhouse.

The second concert this season by the Civic Music Association of Daytona Beach featured Ezio Pinza, Metropolitan Opera basso, at the Auditorium recently before an appreciative audience. Mr. Pinza displayed his virtuosity in a program which ranged from songs by Mozart, Scarlatti, Schumann, to modern numbers and ended with an aria from one of Verdi's operas. Fritz Kitzinger appeared as accompanist and piano soloist.

INEZ E. GROESBECK



NORA CONKLIN, Canadian contralto, at Miami, Fla. Miss Conklin made her first appearance in concert at Miami recently, giving a joint program with Harold Bauer and the Roth Quartet.

HAROLD BAUER

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June	NEW YORK CITY	Manhattan School of Music, 238 East 105th Street
July	BOSTON, Mass.	New England Conservatory of Music, Huntington Avenue

Dr. Bauer's classes in New York City continue throughout the year at the Manhattan School of Music and include private lessons and chamber music courses.

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Inter-Faith Choral Program Marks 7th Three Choir Fete

LAZARE SAMINSKY

Songs of War and Peace was the timely subject of the seventh annual Three Choir Festival, held under the auspices of Congregation Emanu-El of New York, and arranged by Lazare Saminsky, musical director, on March 27 and 28.

The program on the first afternoon, in the Assembly Hall of Temple Emanu-El, was opened by the singing of Schubert's setting of Psalm 23 by the Emanu-El Choir, with Dr. Fritz Busch as distinguished guest conductor. Mr. Saminsky led the choir in two songs by Blondel de Nesles (12th Century), A l'entrant d'ésté, and Que d'Amor me deuille, with Rita Sebastian, contralto, as soloist.

After these severely plain but atmospheric lilts of spring and love came an interesting reconstruction by Mr. Saminsky (from music fragments of the 9th and 11th centuries) of the epic Song of Roland. The spirited air was sung with great vigor and breadth by Martial Singher, baritone, of the Paris Opera, with accompaniment simulating a minstrel's harp.

There followed the choir's singing of the dainty and descriptive Battle of Marignano by Jannequin, early "program" music pioneer. Then skipping to the period of the Thirty Years' War, the vocal ensemble was heard in Von Himmel Hoch by Schein and Seignur est notre retraite by Sweelinck, two especially beautiful songs of faith. The group was concluded with Paul Hindemith's droll Landknecht's Drinking Song and Moussorgsky's vivid battle-song, King Saul, the latter turned into a small cantata for chorus, soloists and organ by Mr. Saminsky. Cliff Harvuot, baritone, recent Metropolitan auditions winner, was the chief soloist. Gottfried Federlein was at the organ throughout.

Viola da Gamba Interlude

An attractive interlude was Janos Scholz's playing on the viola de gamba of Michael Gniessin's modern Portrait of Süskind von Trimberg, and two old airs by Marin Marais and Forqueray le Père. These had tonal charm and expert performance.

The Barnard Glee Club, without their director, James Giddings, who had been called to take up his naval reserve commission, sang four folk numbers from Creole, Rio Grande and Smoky Mountain sources. The girls pleased especially with a gay mountaineer number, O darling, you cannot love but one, which chides a too ambitious swain.

Theodore Chanler, American composer, conducted the first performance of his setting of Yeats' To Ann Gregory, a somewhat formal version of the love poem, structurally sound but inclined to dry counterpoint. A first hearing in New York of Arthur Benjamin's He Is the Lonely Greatness, atmospheric and devotional in tone, and Freedom's Land, stirring MacLeish poem with setting by Roy Harris in faintly discordant idiom, continued the modern group by the Emanu-El choir, led by Mr. Saminsky. William Billings' Let Tyrants Shake Their Iron Rod was fervently sung as a concluding number.

Inter-Faith Choral Program

Later on the same afternoon there was an Inter-Faith Choral Program, including works written for the synagogue by Schubert, Frank Van der Stucken, Will MacFarlane and Harvey Gaul, and others for the church by Mendelssohn, Ferdinand Hiller and Maximilian Steinberg. The soloists with the Choir were Dorothy Westra and Estelle Hoffman, sopranos; Miss Sebastian, contralto; Lucien Rutman, tenor, and Ludwig Anger, baritone. The organ numbers heard were a Canzona by Carl Paige Wood, a Prelude by Frederick Jacobi, and an excerpt from the music to Mackenzie River by John J. Weinzweig, Canadian composer.

Mason Anniversary Marked

The third session, on Saturday morning, served to mark the 150th anniversary of the birth of Lowell Mason, "father of American hymnody." Clinton Reed, guest organist, played Seth Bingham's Hymn Prelude on Bethany, a Mason tune, and his Toccata on Leoni, an old Hebrew melody. The Young People's Choir of the Madison Avenue Presbyterian Church, conducted by Horace M. Hollister, sang three hymns by Mason. Other features of the service were the chorales, O May the Words, by Miriam Gideon; This Is the Tree of Life, by Hugo Grimm, and a Benediction by Paul Dessau. Both Miss Gideon's work and Maurice Goldman's setting of By the Waters of Babylon (Mr. Rutman soloist) were first performances, as sung by the choir. Moses Rudinow was the cantor for the service, and Mr. Federlein was at the organ.

The refinement of tone and expressiveness of the invisible choir's singing, under Mr. Saminsky's leadership, were again features of the occasion.

R. M. K.

Solomon and Balkis, Thompson Opera, in Air Premiere

Solomon and Balkis, short opera by Randall Thompson, based on Kipling's tale, The Butterfly that Stamped, had its world premiere over CBS on Sunday afternoon, March 29. The work was commissioned by the League of Composers, the initial one to be premiered in the organization's Composers' Theatre plan. Howard Barlow conducted, and the animated work in English was sung by a cast including John Gurney as Solomon, Mona Paulee as Balkis, Carlo Corelli as the Butterfly, and Nadine Conner as the Butterfly's Wife, assisted by a small chorus and instrumental ensemble.

The stage premiere of the opera will take place at Lowell House, Cambridge, Mass., on April 15.

ISER SZWICA,

teacher of voice, on a recent vacation. His artist student, Roman Cikowsky, baritone, has just completed a concert tour on the West Coast. Other pupils of Mr. Szwica's who are active include Mizia Rouffi, coloratura soprano; Arthur Cavarra, tenor; Leo Resnick and John Rexeis, lyric tenors.

2 Delta Omicron Members Awarded Scholarships

Two members of Delta Omicron, national music sorority, have received awards recently. Vera Jean Guckenberger soprano, of Alpha Chapter, has received the Alberly Musical Scholarship as a result of a competition. She is a pupil of Dr. John A. Hoffman, dean of the Cincinnati Conservatory of Music. The National Rotating Scholarship of Delta Omicron has been awarded to Verna Swartz, violinist, of Dennison Conservatory. Delta Chapter made the award.

Janet C. (Mrs. Edwin C.) Mead, patroness of Mu Chapter at Oxford, Ohio, has published a book, Through the Year with American Music, which contains a series of sketches and suggestions on music programs for each month. Mrs. Edwin B. Becker, of Cincinnati, a patroness of Eta Chapter, has been appointed National Patroness Chairman. The chapter, following initiation service on March 3, was entertained at a concert given by Mme. Lottie Leonard, of the artists' faculty at the Cincinnati College of Music, and the Hermann Trio, members of the Cincinnati Symphony and patrons of the sorority.

Earline Weeks, of Mu Chapter, a teacher in the Hamilton, Ohio, schools, has been appointed Province Extension Director of Alpha Province.

Beta Province also held a convention on March 21 and 22 at the Eastman School, Rochester, N. Y., with Margaret Glynn, Province President, presiding.

John Herrick Fulfilling Many Engagements in Oratorios

John Herrick, baritone, on April 12 will participate in Erno Rapee's performance of Mahler's Eighth Symphony over NBC with the Radio City Music Hall Orchestra. South America will also hear the broadcast.

Mr. Herrick on April 3 sang in a performance of The Crucifixion in New Jersey. During the season he has been heard in Debussy's L'Enfant Prodigue, Saint-Saëns' Christmas Oratorio, Faure's Requiem, Rossini's Stabat Mater and Stainer's Crucifixion at Christ Church, New York. He sang in performances of Handel's Messiah in Montclair and Paterson, N. J., appeared with the Mystic Glee Club as soloist at Winchester, Mass., and was heard also in the Brahms Requiem at Duke University. He repeated the Brahms on March 28 over NBC with the glee clubs of Duke and Princeton universities and Farmsville (Va.) State Teachers College. Mr. Herrick on March 22 sang in The Crucifixion at White Plains, N. Y., and on March 20 gave a recital in Richmond, Va.

Louis Kaufman Programs New Scores at N. Y. Recital

Louis Kaufman introduced several important new violin works in his Town Hall recital in New York on March 25, including a sonata for violin and piano by Ernst Toch, the Robert Russell Bennett Concerto, a Concertino de Printemps by Darius Milhaud, and short pieces by William Grant Still. In April, Mr. Kaufman will also play the Brahms Violin Concerto with the New York City Symphony.

Mr. Kaufman completed recording the violin solos for Orson Wells' new picture for RKO, The Magnificent Ambersons, and played a recital in Los Angeles before leaving Hollywood to fulfill his eastern engagements. He played the Beethoven Concerto with the Providence (R. I.) Symphony on March 15, and the Brahms Concerto with the Pennsylvania Symphony Orchestra in Philadelphia on March 29.

Young Men's Symphony Offers Training for Members

The Young Men's Symphony Orchestra, now in its fortieth year as a training orchestra, has openings in all sections for members. Applicants are requested to bring their instruments and report to Max Jacobs, the conductor, on Sundays at 10 a.m. at 210 East 86th St., New York.

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London Braves Frigid Weather But Concert-goers Rally As New Orchestra Is Launched

By HUGH LIVERSIDGE

LONDON.—We have been undergoing a very rigorous cold spell, but still music carries on despite this added burden to war conditions. As one might expect, political sympathies are reflected in music programs. One notable example is provided by the series of SLAV symphony concerts. At the Albert Hall the London Symphony conducted by Basil Cameron gave the third concert of this group.

First item was Smetana's bustling overture to The Bartered Bride. This went well enough except for some war time raggedness in the brass. Tchaikovsky's delightful Elegy from Serenade for Strings was next. Dvorak's fourth Symphony fared satisfactorily under Cameron's baton. But this opus always reminds me of those trains that ramble over the Welsh countryside. Well enough on a sunny afternoon when time is no object. But the Symphony struck many in the audience as too diffuse for today's taut tempo.

Clifford Curzon was able soloist in Tchaikovsky's No. 1 piano concerto. As I listen I echo the Chinese sage's "How loud the thunder, how little the rain!"

Holt Concerts Do Brisk Business

The Harold Holt Sunday afternoon concerts continue to do a reasonably brisk business. For the concert under review Charles Hambourg is the conductor and the orchestra, as usual, is the London Philharmonic.

The Hänsel and Gretel overture opens the session. The conductor seems to be in sympathy with Tchaikovsky's fourth Symphony, which your scribe is not. The symphony has taken the place of the charming Harty arrangement of Handel's Water Music, originally billed. So instead of having our ears titillated with the well-bred felicities of the 18th century, we have them shattered by the bawdy blasts of the late 19th. My colleague and myself feel as if we had been invited to an intellectual salon and, at the last moment, sent, instead, to enjoy the rough pleasantries of the stables.

Consequently two listeners at least were more than usually grateful for Eda Kersey's refined and poetic playing of the Mendelssohn violin Concerto. The work received much more applause than the Tchaikovsky outpouring for all its noisy rhodomontade.

New Orchestra Bows

The New London Orchestra conducted by Alex Sherman gave first of a series of concerts at the Cambridge Theatre.

The orchestra comprises many well known players whom we have seen in other bands. As one would expect it gave some fine group playing but an occasional lack of practice in playing as an ensemble was apparent

Highlight of the session was youthful Ida Haendel as soloist in the Brahms Violin Concerto. She gave a performance of remarkable efficiency and maturity but lacking in lyricism. Miss Haendel will learn that music, like life, is an affair of the heart as well as of the head.

An Arctic Concert

By using my famous magic carpet I was enabled to attend another concert on the same afternoon at the Albert Hall, where truly arctic conditions prevailed. In fact the hall was so cold that many had to leave early in the concert. Under the circumstances Moura Lympany is to be doubly congratulated for her work as soloist in the arresting piano concerto by the young Armenian composer Khachaturian. Prokofieff's Symphonie Classique was also in the program. Basil Cameron conducted the London Symphony Orchestra.

Bearing in mind yesterday's bitter cold at the Albert Hall, I arrived for this afternoon's session swathed in coats and scarfs. Apparently my Igloo-like appearance was deceptive. A friend remarked that despite war conditions I had put on weight!

Whether it is my voluminous and cocoon-like draperies or that the Albert Hall is really warmer this afternoon I do not know. But I listen to Sir Henry Wood conducting the London Philharmonic in something akin to comfort. His reading of Mozart's "Haffner" bore the hall-mark of authenticity. Cyril Smith was noteworthy in Dohnanyi's Variations on a Nursery Song for piano and orchestra. This entertained, and at times, amused us. We should hear it much more often. Despite the cold the audience was enthusiastic.

Labunski to Make Tour of Eastern Colleges During Season

Dr. Wiktor Labunski, pianist-composer, and director of the Kansas City Conservatory of Music, will appear this season in Eastern cities in concerts and lecture-recitals. His manager, Milton Bendiner, will present Dr. Labunski at schools and colleges, where he will speak on the day following his formal recital in each city. Dr. Labunski has devoted the greater part of his concert activities recently to the Middle West and South. In addition to his lecture-recitals, he has appeared with leading orchestras.

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Photo by James Kriegsmann

THE BELGIAN PIANO-STRING QUARTET, (left to right) Guy Mombaerts, piano; Albert Rahier, violin; Charles Foidart, viola; and Joseph Wetzels, cello. They appear in Town Hall, N. Y., April 14.

Belgian Piano-String Quartet Touring

The members of the Belgian-Piano String Quartet now are serving for a two year period on the Colorado College faculty at Colorado Springs, Colo. Between tours of the country, they play programs in Colorado Springs, and give courses at the College. The Quartet will assist in the Chamber Music Festival sponsored by the Fine Arts Conference.

Colorado Springs is becoming one of the most "chamber music-conscious" communities in the country. The Belgian Piano-String Quartet has not only played several major concerts, but is also giving a lecture concert series. In March the Quartet was heard in a concerto by Marcel Poot with the Colorado Springs Symphony Orchestra under the direction of Frederick Boothroyd.

Pamela Wood in Concerts For British Seamen

Pamela Wood, British soprano, who sang The Star-Spangled Banner at the recent birthday ball of President Roosevelt at the Waldorf-Astoria, New York, has been touring with a company in Gilbert and Sullivan repertoire and giving concerts.

Miss Wood, following an appearance in a film in England at the age of four, was given an audition at six by Mekay, teacher of her mother, Phyllis Wood, concert and operatic soprano.

After attending dramatic school in London, she went to Paris for three years to study with Mme. Gilly and sang on the radio and in concert in France. In 1939 her operatic debut was made at the Algiers Opera House, as Mimi in La Boheme with George Genin, French tenor of the Paris Opera, and under the baton of Lauweryns. She added leading roles in Manon, Thais, Faust, Pagliacci, sang Micaela in Carmen, Sophie in Werther and other parts for the next five months and did operetta on the radio. Returning to France, she was about to fulfill an engagement at the Opera Comique when the war intervened. Later she went to Madrid and Lisbon, continued her radio work and gave a recital at the Portuguese Exposition Concert Hall. She came to this country by Clipper and appeared in the first televised performance of The Mikado over NBC.

Miss Wood is doing her bit for war morale by appearing weekly at the Seamen's Church Institute, New York, for the British merchant seamen.

Photo by James Abresch

PAMELA WOOD

Nord Vernellj Preparing for Roles in Grand Opera

Nord Vernellj, young American baritone, who made his first tour during the Spring with appearances at Stamford, Conn., Brooklyn, N. Y., and other cities, has been devoting the past several months to the study of grand opera roles. In addition to weekly appearances over WWDC, Washington, D. C., Mr. Vernellj has been booked for a 20-week tour.

Mr. Vernellj is former South Dakota State tennis champion, holding twelve cups and four plaques, and was a college football star.

Miklos Rozsa to Record His Score for Kipling Film

Dr. Miklos Rozsa, who composed and conducted the score for Alexander Korda's film version of Kipling's Jungle Book, arrived in New York from California on March 19 for a month's visit. While in the East, Dr. Rosza will record his Jungle Book music for RCA-Victor and will attend the premiere of the picture in New York.

E. Robert Schmitz to Tour

Bernard R. LaBerge, Inc., announces that E. Robert Schmitz, pianist, who has given two New York recitals at Carnegie Hall during the past season and completed a series of Debussy records for RCA-Victor, will be heard on Civic Music Association Courses throughout the country next season through the Civic Concert Service, Inc.

Performs Prokofieff Concerto in Capital

WASHINGTON, D. C.—In a dynamic performance of Prokofieff's intricate-rhythmed third piano concerto, Leah Effenbach, young American artist as soloist at the last mid-week concert of the season of the National Symphony Orchestra, made her local debut with the ensemble. Recently returned from a tour of South America, she brought vitality, technical equipment commensurate with the demands of the involved score and keen understanding of its formidable passage work. In the second movement, Miss Effenbach revealed a warm, singing tone and rich musical feeling and throughout gave the work exuberance, sweep and fire that resulted in a dazzling reading.

Dr. Hans Kindler and the orchestra apparently took delight in the soloist's performance and gave notable co-operation. The orchestral items included the overture to Mozart's Impresario, the Franck symphony, the introduction and polka from Shostakovitch's Golden Age and the berceuse and finale from Stravinsky's Firebird Suite. It was an ideal blend of the old and the new, and the audience showed its appreciation of the variety offered by Dr. Kindler and his players. N. S.

LEAH EFFENBACH

EDUCATORS HEAR PATRIOTISM PLEA

(*Continued from page* 3)

York; Anne E. Pierce, Iowa City, Ia.; and Charles Seeger, Washington. C. V. Buttelman is executive secretary, and Vanett Lawler associate executive secretary. Don Malin was named president of the Exhibitors' Association.

Invitations to hold the next convention in those cities were received from Kansas City, Denver, Atlantic City, Tampa and New Orleans. The board of directors will meet in October to plan the next session.

Festival Opens Sessions

The convention, enlisting also representatives of the Music Teachers National Association, National Association of Schools of Music, National Congress of Parent-Teachers, Pan-American Union, War Department and other governmental agencies, opened on March 26 with a festival. More than 2,500 school children of Milwaukee were heard in a program which included chorus, orchestra and band selections. They were directed by Herman F. Smith, Anna Johannsen and Joseph E. Skornicka. Another large group participated in the next evening's program under the direction of Raymond Wiegers, Eugene Barko, Marie Maxson, Naomi R. Evans, Arthur Raccoli, Robert Erdman, Louis Goodrich, Edward Zielinski and Mr. Skornicka.

A feature of the convention was the singing of the National Anthem in a new arrangement by Maj. Howard Bronson of the War Department and Dr. George S. Howard of Pennsylvania State College. It is in A flat, according to Maj. Bronson, "a key in which it can be sung."

Preparing for Post-War Period

Charles A. Thomson, Chief of the Division of Cultural Relations in the Department of State, gave the principal address at the opening on March 28. He declared the United States is preparing a cultural program that will find its fullest use in the post-war period. Music's function, said Mr. Thomson, is to "maintain the sanity of the world's people." He pointed out that "music cannot be touched by rationing or priorities, sunk at sea, nor seized by conquering armies—it remains truly international."

Noble Cain, speaking at a panel discussion on vocal music on the same day, stressed the need for continuing major festivals in war times. He said that the small town festival, featuring local talent, is taking the place of the state, regional and national singing meetings. One of the war's "blessings," he said, is the mass interest and participation in singing. Other speakers who discussed the influence of the war on community and school singing were Mabelle Glenn, Margaret Goheen, A. E. Wilder, Harry Wilson, and Frances Chatburn.

Dr. Howard Hanson warned the educators against slogans in war-time, pointing out that such statements as "business as usual" can discourage persons and groups not directly involved in the war and may prevent worthwhile efforts.

Music of the Americas Broadcast

Olga Coelho, Brazilian soprano, the Madrigalists of Peabody College for Teachers, and Sherrod Towns, baritone, were heard at the banquet, at which Dr. Hanson spoke.

The all-American influence was also noted at the concert on March 29 with Francisco Mignone, Brazilian composer, as guest artist. Choristers from 36 Milwaukee churches participated, as did the WPA Symphony Orchestra conducted by Jerzy Bojanowski, Mignone played three of his own works, and the Milwaukee State Teachers College Orchestra offered Moussorgsky's Night on Bald Mountain.

On Monday night a half-hour program was broadcast to the other Americas, with William D. Berrien directing the program. Numerous Latin-American guests were present at the broadcast, including Antonio Sa Periera, Sr. Mignone, and others. It was broadcast by NBC and responses were made from Rio by Heitor Villa-Lobos and others.

Radio and Sound Films Discussed

Earlier in the day sectional meetings on radio, phonographs, and sound films were held. Alan Lomax, with pupils of St. John's Cathedral School, participated in a folksong program.

On Tuesday, Carleton Sprague Smith was commentator on another radio program, this time over CBS and with Sr. Mignone conducting one of his compositions. Paul Schneider led 85 musicians of Chicago's Lane Technical H. S. and Peter Bower, folksong interpreter, Mme. Coelho and others participated.

Dr. Rudolph Ganz, president of the Chicago Musical College, told the fifth general assembly that European composers, now living here, are undergoing the new experience of residence in a democracy. He made a plea for "living music" by living composers. Aaron Copland and Henry Cowell also spoke.

A demonstration of modern music education technic was given when the CBS School of the Air was broadcast from the Auditorium. A group from Bay View H. S., with Marie V. Conley, teacher, demonstrated the educational value of the broadcast.

Among the other speakers heard by the delegates were Dr. Peter W. Dykema, of Columbia University; C. V. Buttelman, executive secretary of the conference; Maj. Harold W. Kent, of the bureau of public relations of the war department; Harold Brachman, director of the University of Chicago Band; Mrs. Agnes Brown; Marshall Bartholomew, director of the Yale Glee Club; and Mary H. Kiess, of Haven School, Evanston, Ill.

The Conference adopted a resolution designating Sunday, May 3, as National School Music Rally Day. Mayor Zeidler of Milwaukee immediately issued a proclamation to this effect.

A code of etiquette was adopted for singing of the National Anthem.

The Wisconsin All-State Band, organized for the conference by the Wisconsin School Music Association, gave the final concert. Guest conductors were L. Bruce Jones, Homer C. La Cassey and David Bennett.

Photo by Daniel P. Jacino

PRIVATE FIRST CLASS CHARLES S. WILKES

of the piano team of Wilkes and Barnes, after being recalled from the Enlisted Reserve Corps, is pictured (left) with his superior officer, Major A. M. Freeman, in charge of Camp Upton's Induction Station. Wilkes was inducted with his partner, James R. Barnes, on June 13, 1941. Barnes is now stationed at Ft. Riley, Kansas. Major Freeman played cornet with the American Boys' Band on a 37,000 mile world tour and is a member of the Crescent Temple Band of Trenton, N. J. His wife, Edythe, is a graduate of Combes Conservatory; his daughter, Dorothy, is first violinist of the Trenton High School Orchestra.

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Bartlett and Robertson Feted in 5th Toronto Visit

Ethel Bartlett and Rae Robertson, English duo-pianists, recently fulfilled their fifth "repeat" engagement in the Eaton Auditorium Artists Series, Toronto, Can. They also were guests at a luncheon given by the Toronto Conservatory Alumni Club. Miss Bartlett discussed amusing and interesting events in their life as "tourist," and Mr. Robertson told of their recent tour in South Africa. The pianists on March 12 gave a benefit program in Town Hall, New York, for the benefit of the Red Cross.

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TRENTON OPERA ASSOCIATION PRINCIPALS
in Mozart's Abduction from the Seraglio, sung in a new English version. Left to right, Edward Kane, Marjorie Williamson, Andzia Kuzak and Donald Dame.

Trenton Opera Sings Mozart's Abduction in New Translation

TRENTON, N. J.—The first presentation anywhere of Mozart's The Abduction, in the English version made by Ruth and Thomas P. Martin, was the highlight of the Trenton Opera Association's season. Staged in the Memorial Building recently, the representation had also the benefit of a first-rate cast and an inspiring conductor in the person of Michael Kuttner. And the fluidity of the principals, their keen understanding of the comic aspects of the work, which never descended to burlesque, reflected credit on the training of Hans Busch, stage director.

Marjorie Williamson, showing a flute-like coloratura soprano, made Constanza a stand-out figure. Alternately sad and gay as the role demanded, Miss Williamson's appealing impersonation won the sympathy of her audience. In the quartet especially, she demonstrated that the operatic stage will see much more of her.

Edward Kane's Belmonte was a figure of dignity, yet youthful and romantic. Andzia Kuzak proved a comedienne of skill as Blonda, and Lorenzo Alvary's Osmin was a droll and highly humorous individual who could sing as well as act. Donald Dame and Bram Nossen completed the enjoyable cast. The local chorus, admirably costumed, ably fulfilled their parts and the scenery, designed by Luther Wenner, proved simple but effective.

Mr. Martin, an assistant conductor at the Metropolitan Opera, served in a similar capacity for the presentation with Otto Herz and Walther Ducloux as musical assistants. N. N.

Westminster Choir College Faculty Members Heard in Philadelphia

Dr. Paul Nettl, of the faculty of the Westminster Choir College, Princeton, N. J., spoke recently at the Philadelphia Chapter of the American Musicological Society on The Viennese Dance Music of the Baroque Period. The lecture covered part of Dr. Nettl's new book, The Musical History of the Dance, which will be published in the early fall by the Greystone Press.

Nicholas Harsanyi, violist, also a member of the faculty, appeared at the Brahms Festival in Philadelphia early this month. He was heard in two concerts, playing the G major quintet with the Budapest Quartet and two songs for alto and viola with Mme. Kisch-Arndt as part of Elisabeth Schumann's recital. Mr. Harsanyi recently was guest artist with the Radio City Music Hall Symphony Orchestra, Erno Rapee directing, in a Vivaldi concerto transcribed for viola by Georges Couvreur.

Leonard Shure Flies to Minneapolis as Brahms Concerto Soloist

MINNEAPOLIS.—Summoned within 24 hours of the concert to substitute for the suddenly indisposed Vladimir Horowitz, the young American pianist, Leonard Shure, scored a brilliant success at the March 13 concert of the Minneapolis Symphony.

When Horowitz became ill, Annie Friedberg, manager of Mr. Shure, was called by the orchestra management and asked if Mr. Shure not only could substitute but play the Brahms B flat concerto, which had been announced. Mr. Shure had played this work earlier in the season with the Cleveland Orchestra and several times previous to that with the Boston Symphony. He notified Miss Friedberg of his willingness to substitute, and arrived by plane in time for a rehearsal with the orchestra.

An audience of 4,300 persons heard the pianist and gave him an ovation after his moving performance.

Soloists Named for Bethlehem Bach Festival

BETHLEHEM, PENNA.—Soloists in Bach's B Minor Mass, feature of the annual Bach festival here on May 16, will be Ruth Diehl, soprano; Saida Knox, contralto; Hardesty Johnson, tenor; and a newcomer, Mack Harrell, bass. On May 15, opening the 35th annual festival, the choir and soloists will be heard in Part IV of the Christmas Oratorio; Cantata 19, There Uprose a Great Strife; Cantata 180, Beautify Thyself, My Spirit; and Cantata 146, We Must Through Great Tribulation.

The chorus has been rehearsing since early October under the direction of Dr. Ifor Jones. A section of the Philadelphia Orchestra will again assist the choir. This will be the 35th time the Mass has been sung in its entirety at Bethlehem.

Mildred Dilling Plans Third Visit to Canada for Concerts

Returning to New York after Easter, Mildred Dilling, harpist, will then tour Kentucky, Ohio and Pennsylvania and then return to Canada for her third visit this season.

Miss Dilling's itinerary since Feb. 2 has included appearances in Oneida, N. Y.; Grove City, Penna.; Salamanca, N. Y.; Kitchener, Ont.; Defiance, Ohio; at Indiana University as soloist with the Indianapolis Smphony Orchestra; Turlack, Calif.; Marshfield, Ore.; Nampa, Ida.; Lewiston, Ida., Libby, Mont.; Niles City, Mont.; Sheridan, Wyo.; Rock Springs, Wyo.; McCook, Neb.; Oskaloosa, Ia.; Rockford, Ill.; Holland, Mich.; and Dover, Del.

Helen Chase on College Faculty

Helen Chase, New York vocal teacher, has accepted an appointment as one of the directors in the music department at Marymount College, New York.

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Minneapolis Symphony Prepares For Tour With Vital Programs

By EARLE G. KILLEEN

MINNEAPOLIS, MINN. — Bruno Walter was welcomed as guest conductor at a warmly applauded concert of the Minneapolis Symphony Orchestra. A conservative program consisting of Mozart's Symphony in G minor, the Strauss tone-poem Don Juan, and Schubert's Symphony in C major was interpreted with crystal clear outlines, finely adjusted balance, alluring coloring, but with amazing vitality; a vital beauty gained with the slightest exaggeration of rhythm or dynamics, a logical beauty wrought simply and directly. An ovation by orchestra and audience ensued.

The annual visits of the Ballet Russe de Monte Carlo are making Minneapolis ballet minded. Nine ballets were presented on three days, accompanied by the complete Minneapolis Symphony Orchestra directed by Efrem Kurtz and Franz Allers. The new pieces performed were Vienna-1814, The New Yorker, The Magic Swan, Saratoga, and The Nutcracker. Le beau Danube, Spectre de la Rose, Three Cornered Hat, and Capriccio Espagnol were given here before. The superb dancing and pantomime, the lavish costuming and *décor* and the orchestral support again made the brief season a great success.

Mitropoulos Returns

The tenth concert of the Minneapolis Symphony marked the return of Dimitri Mitropoulos to his accustomed post of conductor. He was exuberantly welcomed. With him the performance of The Star-Spangled Banner is not a perfunctory task; after the orchestra sounds the pitch, he turns and directs the audience as he would a chorus, and under his control the male singers tackle the high F. The program began with a sturdy reading of the Coriolanus overture by Beethoven, continued with Hindemith's "symphony," Matthis the Painter ruggedly contrived, and the first half finished with three de Falla dances from The Three-Cornered Hat, robustly rhythmic. The second part was given over to the Dvorak violin concerto in A minor played competently by Yehudi Menuhin, and accompanied capably by Mitropoulos; the combined skill of these two artists could not make more of the concerto than Dvorak had.

Artur Rubinstein in the Tchaikovsky piano concerto in B flat minor attracted many young things to the twelfth concert of the Minneapolis Symphony Orchestra. Misled by dance bands to expect too much of that certain melody, they enjoyed the soloist's superb playing. Mitropoulos set forth many lovely places in Dvorak's Symphony No. 4 but even his magic could not fuse the many fragments into an integrated whole. His own excellent arrangement for strings of the Prelude and final air of Purcell's Dido and Aeneas, was explicitly but beautifully stated.

Bidu Sayao, a recent artist on the University of Minnesota Artists Course, sang delightfully for a large audience. This charming singer not only offered several airs from her favorite opera roles, but essayed many attractive songs, among them four by Fernando Obrados, also A des oiseaux by Huë, La fontaine de Caracouet by Letorey, and a group of songs in English. Several encores were of the subtle and clever type. Milne Charnley was an able accompanist.

The final concert of the Minneapolis Symphony Orchestra before the midwinter tour covering sixteen states was strictly a home affair, with Harold Ayres, concertmaster, performing the Wieniawski concerto in D minor. More sympathetic than brilliant, he played with high skill and a silken tone. Mitropoulos made the Shostakovitsch Symphony No. 5 sound quite regular; many of its angularities were softened, and every spot susceptible of sensuous coloring was made to sing. The overture to Rienzi by Wagner opened the program.

Wittgenstein Plays Britten Work at British-American Festival

Paul Wittgenstein, one-armed pianist, played Benjamin Britten's Diversions on a Theme on the British-American Festival program presented by the Columbia Concert Orchestra, March 13, Charles Lichter conducting. The work was especially written for Mr. Wittgenstein. Composers who have similarly honored the pianist include Ravel, Strauss, Korngold and others. The new work is in the form of eleven variations following the initial statement of the theme by the orchestra.

William L. Stein Married

William L. Stein, New York concert manager, was married to Renée Markstein on Feb. 28.

Busch Family Active on N. Y. Philharmonic Programs

The Busch family has been well represented this season on the New York Philharmonic-Symphony's Sunday afternoon concerts broadcast over CBS. Fritz Busch conducted several concerts; his brother Adolf was soloist in the Beethoven violin concerto; and March 22, Rudolf Serkin, Fritz Busch's son-in-law, was soloist in the Schumann piano concerto.

Singing Teachers Sponsor Garth

John Garth, 3rd, of the Porgy and Bess cast, was chosen by the New York Singing Teachers' Association to give a recital on March 10 at the Salle des Artistes, New York.

NADINE CONNER PLAYS HOUSEWIFE.

In private life she is Mrs. Lawrence Haycock, wife of a California physician. The new Metropolitan Opera soprano was guest artist on March 15 on the Pause That Refreshes program over CBS with Albert Spalding and André Kostelanetz' orchestra.

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Chicago and Middle West Headquarters.
René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

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New York April 5, 1942 No. 3051

The Opera Season

The customary broadside of statistics was delivered from the Metropolitan's press bureau a day or two before the fall of the season's last curtain on March 14. It conveyed the intelligence that since November there had been twenty-two performances of Wagner operas, twenty-one of Verdi, twelve of Puccini, twelve of Mozart, five of this, four of that, three of something else. So the season ended. . . .

It was anything but what used to be called a brilliant season. It may or it may not have a successor next winter. As these lines are written, General Manager Edward Johnson has "hopes," but he is not sure. No contracts have been made. However, nothing is gained by worrying now about next winter.

Of course there was a deficit. How many times in the history of opera in any land has there been no deficit? A deficit may mean a number of things. Sometimes it means that the sumptuousness and brilliancy of the performances have eaten up pots of money, sometimes that the performances were so poor that people stayed away from them

As to the actual attendance these past months, no statistics are at hand. Yet the testimony of the naked eye is not without value. Certain representations—notably during the closing fortnight, when attendance always picks up—were well patronized. But a very great number were decidedly not.

Of course, those who will can put various explanations on this, some of them sufficiently farfetched. It has been surmised that there were fears of air-raids. Well, fear of air raids does not seem to have diminished the crowds on Times Square or in the moving picture houses or in certain theatres. It is also claimed that the scarcity of automobile tires and of gasoline resulting from the war kept away numbers of people who live in Westchester, on Long Island and other outlying districts whence it is convenient to come only by motor car. Possibly that is true; possibly, also, it is exaggerated.

But, one way or another, it is impossible to escape the conclusion that as many people did not go to the Metropolitan this year as have in the past. And it is a little hard to believe that the dread of air raids or the scarcity of automobile tires represent more than minor contributing factors.

• • •

How about the performances as such? Were their excellences such as to seem worth a top price of almost eight dollars a seat in an age when people have a thousand worries and when money is not exactly plentiful? The cold truth is that the greater part of the performances have been very poor, in spite of occasional exceptions.

Yes, we are all aware of the problems which confronted the directors when they suddenly found themselves without Kirsten Flagstad and Marjorie Lawrence. And, in principle, everyone was pleased that so many American singers found employment. Indeed, some features of the singing of Helen Traubel (in Götterdämmerung, for instance) reconciled one to the absence of the Norwegian star. And there was the pleasant experience of the young American-born Swedish-Hungarian soprano, Astrid Varnay. But other American newcomers would have been more valuable if they had been bigger, better and more experienced artists. Such foreign importations as there were proved to be chiefly fair to middling.

The guest appearances of conductors like Bruno Walter and Sir Thomas Beecham were all to the good as far as they went. They simply did not go far enough. Both these distinguished artists ought to have had a larger part in the season's doings. It is difficult to believe that their concert schedules could not, with a little cooperative spirit and good will, have been arranged so as to enable them to do more operatic conducting. Is there any good reason why one, or both, of them should not have been entrusted with a Wagner opera or two—unless, indeed, there is a basis of truth in the rumor which swept the lobbies and corridors of the Metropolitan all season to the effect that Mr. Walter would not do a Wagner work with such vocal material as the establishment could put at his disposal?

Anyway, precedent or no precedent, Mr. Walter ought to have been placed in charge of such a work as Le Nozze di Figaro or Un Ballo in Maschera, which he does incomparably. As for Sir Thomas Beecham, what that dynamic gentleman achieved with Faust indicated what he might have accomplished with some of the dustier répertoire operas.

• • •

The novelties of the season did not amount to much. Bach's Phoebus and Pan, inflated into a masque or ballet spectacle, made about as little impression as a static cantata, fitted into an immensely distended frame, might have been expected to do. Gian-Carlo Menotti's one act The Island God has hardly more action or movement than the average cantata besides being overscored, unoriginal and uninspired.

The presentation in English of Mozart's Magic Flute was much touted. About all it proved was that, given singers with a good diction, a discreet conductor and combinations of orchestral timbres that do not efface the contours of a text, you can now and then understand certain words of the libretto; and also, that in a translated version an opera is more or less stylistically falsified, irrespective of what pains are taken.

The restoration of Donizetti's L'Elisir d'Amore had no significance of its own, in spite of efforts made to read deep meanings into it. Like Don Pasquale and The Daughter of the Regiment it is now in, now out of the repertory, and offers no more than a few hours of harmless fun if well sung, and of mild boredom if not.

Had Tristan and Meistersinger been given, Wagner would have led the list by a larger majority than he did. There was little impulse this time to make him an object of propaganda, but that is attributable to the fact that the American public has lived and learned since the last war. The insinuation that the scheduled Meistersinger revival did not come off because the closing words might have provoked hostile reaction will scarcely hold water. Latterly the Metropolitan had cut much of that passage, anyway. The real reason why the work was not given is that the Metropolitan had no Hans Sachs—just as the real reason Tristan could not be heard was not that the establishment wished to leave its public basking in the memories of Mme. Flagstad, but because it had no Isolde.

"Somebody's come to our house! It's—*spr-i-i-ing*, SPR-I-I-I-N-G!"

• • •

Cobwebs and deadwood—that, in reality, is the germ in the Metropolitan's system. It has been there over a period of years, but now, under the impact of war, it assumes a new acuteness. Tinkerings and putterings will not remedy the condition. That requires something like a thoroughgoing blood purge—to use the savage language of our hideous times.

What the Metropolitan most needs today is an Oscar Hammerstein. Not as director, but as challenger. In a happier and more civilized epoch it had one. It fought and in the end it eliminated him, but not till the contest had routed it out of its doldrums and lethargies and done it a world of good.

Now, as then, competition is the medicine that, more than any other—and granting even the distraught conditions of our period—could bring the Metropolitan to soundness and health. Obviously, such competition could not closely resemble the one the original Hammerstein created. But it would probably be similarly far-reaching, corrective and remedial.

H. F. P.

• • •

Cincinnati Protests

Cincinnati has a "peeve." As expressed by an editorial in the Times-Star of that city, "Cincinnatians . . . are getting a little fed up over the policy of apparent studied neglect that certain Eastern cities have adopted in regard to Cincinnati's achievements in music."

The occasion was the fact that the Metropolitan Opera Saturday afternoon broadcasts had been reviewing the musical exploits of various cities, but had up to March 4 omitted the Ohio centre. "Of course," the editorial continued, "we only have a symphony orchestra, a college and a conservatory of music, and annual season of summer opera, and a May Festival every two years, not to mention quartets, trios, choral societies and a lot of other musical organizations."

The editorial writer then proceeded to show that the Cincinnati Summer Opera gave 36 performances of 18 operas last summer without a deficit. Which ought to give Cincinnati something to crow about, musically!

VARIATIONS

By Leonard Liebling

Miami Beach, Fla.

World conditions and our embroilment in the war suggest a striking analogy between America and the Fafner of Wagner's Nibelungen Cycle.

That Giant amassed illimitable wealth and power, sat himself upon them and slept in peaceful possession. Meanwhile Young Siegfried prepared and strengthened himself, gained a prodigious Sword, and when Fafner thought himself most secure, went forth to engage him in mortal combat. Fafner perished.

Our own Fate trembles in the balance. Shall Axis-Siegfried destroy us, or are we forging a Nothung of our own, more mighty than his? The greatest Cycle of all is in the making—and it must not end in a Götterdämmerung for our treasured land.

* * *

Ruth Posselt played Samuel Barber's violin concerto at a University of Miami Orchestra concert and impressed with her complete musical assurance, and mastery of tone, fingers and bow. If encores are the measure of success, Miss Posselt succeeded triplefold, for she had to do three gratuitous numbers after the concerto.

The Barber composition ranks easily with the best American violin concertos, of which there are a half dozen excellent ones.

John Bitter and his corps acquitted themselves remarkably well in the accompaniment and in several purely orchestral works including the Prelude and Liebestod from Tristan and Isolde.

That excerpt also was on the program of the orchestra's next concert (together with the Scherzo from Still's Afro-American Symphony) which featured Larry Adler as the soloist in harmonica versions of a violin concerto by Vivaldi, Gershwin's Rhapsody in Blue, Ravel's Bolero, with the soloist's Rhapsody Americana as an encore.

Who would have dreamed, a few years ago, that the formerly despised harmonica could be made into a dignified partner at a symphony concert? But then, who would have dreamed, too, that music by Debussy, Ravel, Beethoven, Mozart and Tschaikowsky had stuff for popular song appeal, that Bach and Swing were to be mated, and that the eminent clarinet virtuoso and classic-quartet-playing Benny Goodman could become Emperor of Boogie-Woogie?

Brethren, it is to marvel, and none of us knows what may come next musically.

* * *

Musical activity in Miami? Read these captions from a single page in the Miami Daily News of March 1: Lee Glee Club Sings on Radio, Beach School to Give Operetta, Miami High School Gives Glee Club Concert, Beach Pupils Hear University Concert, Miramar Presents Radio Musicale, Fisher Shows Music Pupils in Operetta.

* * *

"Grace Moore is a guest at the Whitman Hotel in Miami Beach these days," a local paper reported, and I instantly resolved to give the songstress a phone buzz, when I read further: "But it isn't the Grace Moore you are thinking about. This little year-and-a-half old, the daughter of Mr. and Mrs. James Moore of Chattanooga, is a niece of the popular opera, film and screen star. At present it is difficult to tell whether the tiny Grace has inherited the musical talents of her distinguished aunt."

* * *

Some altogether valued hours have been spent with Mr. and Mrs. Harold Bauer. He is teaching here at the University until April and will have several other Master Courses elsewhere before returning to New York. "The most enjoyable vacation I have had for a long while," he confided, "was at Winter Park, Florida, a few weeks ago, where I met Koussevitzky and Isidor Philipp, both old friends of mine. We three had been cronies in Paris in years gone by, but continents and wars separated us until that meeting at Winter Park. There we seemed young again, rolling up the curtain of the past and recalling our happy communion when all the world was gay and people talked of other things than bombers, tanks, Blitzkriegs and massed murder."

* * *

Harold Bauer says that the reason he likes to come to the University of Miami (his second season here) is because it is the only college he knows which advertises itself with music instead of with football.

Ricci played the Mendelssohn Concerto with the University Orchestra under Bitter, and did a splendid job, manly, straightforward, with sincerity and repose, and sans head-tossings, eye-rollings and bodyweavings. The success was electric, and resulted in four (!) encores. And what do you suppose they were? Three Paganini Etudes, Nos. 24, 20 and 7, and Bach's E major Prelude. The Etudes showed Ricci as a brilliant technician second to none.

At a post-concert reception in the home of Mr. and Mrs. Henry Gregor, I remarked to Harold Bauer that I was present when Ricci made his prodigy debut in New York and played the Mendelssohn Concerto, and that after the Andante, my neighbor, Adolfo Betti, of the Flonzaley Quartet, was in tears. "I was there too," said Bauer, "and I also found myself crying. I couldn't resist the purity of the child's feeling and the ethereal quality of his tone."

Bitter, only thirty years old, belies the unfounded belief of some sceptics that an American could never be an accomplished conductor. He is surely that, for he directs an orchestra almost entirely of students from the University, and makes them play with astonishing smoothness and correctness. It is no easy task to give a satisfactory performance of the Brahms second symphony with an amateur equipment, but that is what Bitter achieved, despite the fact that all his first-desk players had been called for the draft and had to be substituted after the commencement of rehearsals. Keep your eye on Bitter. He is certain to be heard from later on a larger frame and a more glamorous post.

* * *

George Ade was to have addressed a meeting of the junior group of A.A.U.W., but illness prevented and so John Bitter substituted for the famous author. Not being a member of A.A.U.W. —certainly not a junior one—I was not present, but wish I had been, for Bitter's provocative subject was The Care and Feeding of Orchestras and Conductors.

* * *

By the way, Bitter not only played the flute in Stokowski's All-American Youth Orchestra during its various North and South American tours, but also acted as rehearsal director and assistant conductor, and attended to many executive details connected with travelling and concert-giving.

* * *

Edward Clarke devoted his latest lecture at Miami University to a discussion of Charles L. Wagner's book, Seeing Stars, and quoted from it many stories about John McCormack, Galli-Curci, Mary Garden, Will Rogers and other celebrities toured by the redoubtable Charles. Incidentally he managed Clarke when the latter was a concert baritone.

The Duke of Windsor came to Miami for a day, to confer about Coastal Defense with local military authorities. Of course he was not supposed to discuss anything of the sort with the local reporters. One of them told me he asked the Duke the purpose of his visit, and was answered, "To get a basket of oranges and grapefruit for the Duchess."

* * *

A pretty story concerns Adler and Menuhin, who dined together recently at Miami Beach. They talked about being nervous before concerts, and Harmonica asked, "How do you feel when you know you haven't played your best, but the audience acts as though you had?" Violin replied, "When that happens, I'm very grateful for my reputation."

* * *

Doris Reno, music critic of the Miami Herald, asked me whether I still compose. I said I couldn't afford it.

* * *

Gipsy Rose Lee, the professional nudist, is a remarkably erudite young woman. She agrees with me that the original strip-teasers were Istar and Salome. Miss Lee is the author of a best-selling mystery story called The G String Murder. She reveals that her next book, just finished, is Mother Finds a Body.

* * *

Despite the nearby submarine sinkings, gaiety riots unconfined in Miami Beach. The nite-clubs are crowded, huge private yachts have marine parties nightly, and liquor consumption defies the high prices per drink. Isn't there a war or something going on, in which America is at least academically interested?

* * *

The Miami Herald columnist has this: "Have you heard about the little boy who was sent to the principal by his despairing teacher? The little boy had taken a firm stand on the subject of geography. He would not study it. He said philosophically: 'Just let's wait and see.'"

* * *

The same journal publishes the attached:

Maisie: "What is an operetta?"

Daisy: "Silly, it's a girl that works for the telephone company."

* * *

A local night club is called The Bar of Music. The name was first used by the Hotel Buckingham in New York for one of its café rooms.

* * *

I feel it part of my reportorial duty to continue to tell you about musical horses at the Hialeah racetrack. Recent winners were Notes, Rehearsal, Tin Pan Alley, Horn, and Happy Note. Key Man ran second, while Sea Chanty, Guest Star, Town Hall and Prima Donna were "also rans."

* * *

Carleton Smith calls Baccaloni, "the Metropolitan Opera's W. C. Fields."

* * *

These days the bloodthirsty Seminoles make fierce war upon frogs. Selling frogslegs is their chief source of income.

* * *

Invited to hunt in the jungled Everglades, I was told as an added attraction that we would stumble across plenty of alligators, copperheads and coral snakes. I declined, as I had seen all those delightful creatures at the marine Aquarium in Miami.

* * *

That's all for today. The Government has just clamped down on the further sale of typewriters. I must hoard this one.

Marguerite Potter gave a cocktail party at her New York studios on March 18 to celebrate the establishment of the Concert Division of the New York Madrigal Society, of which she is president. Susanne Fisher, soprano of the Metropolitan Opera Association, was guest of honor as she was the first young artist to achieve fame who was started on her career by the society. Miss Fisher is lending her influence and giving of her time to assist other young musicians in receiving advice and help through the Madrigal Society.

The party was attended by many persons prominent in professional and artistic circles.

• • •

Hitch-hiking 144 miles to hear a piano recital may sound strange to some of New York's blasé music critics, but Ethel Bartlett and Rae Robertson cite an instance which occurred during their recent tour. The English duo-pianists point to it as another illustration of how the men in camp want to hear musical programs.

Following their appearance at Lake Charles, La., the pianists found a dozen soldiers backstage, waiting to meet them. The service men were largely musicians and one of them was a pupil of Josef Hofmann. The soldiers related that they had "thumbed" rides for 72 miles from their camp in order to hear the program, and that they intended to return the same way.

Rae could appreciate their desire to hear music, for in 1915, while still in his teens, he enlisted as a Tommy and served for three and a half years in the British Army. He bears two scars from that service, one on his left arm where during the battle of the Somme, a sniper caught him, but a cigarette case deflected the bullet. The other is a scar of the little finger of his right hand, sustained when a shell made a direct hit on a dug-out where he was hidden.

• • •

If you are a chess player, stay away from Sidney Foster. The young pianist gets his "relaxation" by spending a couple of nights a week playing with leading exponents of the game.

• • •

John Brownlee, Australian baritone of three major opera companies in this country, believes he owes a great deal to kilts. In fact, John insisted upon taking his plaids with him on the tour of the Metropolitan. Recently he appeared on a program for the British War Relief and helped raise $40,000. John doesn't know whether it was his voice or the kilts, but he knows audiences like to see him in the Gaelic habiliments.

• • •

Private Finley Walker, baritone, lately of the Philadelphia Opera Company, writes from Sheppard Field, Tex., that he is anxious to "get this mess cleaned up" although he enjoys his assignment after two months working at it.

• • •

Egon Petri, eminent Dutch pianist, doing his bit by appearing under the auspices of the concert division of the USO-Camp Shows, has hesitated about listing a favorite program item, the 24 preludes of Chopin. When asked why he should fear about the soldiers' reaction, he tells how at a concert (he plays the 24 without pause), when he had finished the set, a woman's voice coming from the audience, could be heard declaring:

"Gracious, we have to listen now to 23 more!"

• • •

Joseph Schuster, Philharmonic-Symphony Society solo cellist, was invited recently by a friend to play for a small, intimate gathering. Like a good follower of the "bus-man's holiday" tradition, he accepted. Arriving at the apartment, he was startled to find a room-full of eminent colleagues, among them Rudolf Serkin, Mischa Elman, Luboshutz and Nemenoff, Erica Morini, Joseph Szigeti, Raya Garbousova, Mischa Mischakoff and others. He refused to play and no amount of coaxing would make him change his mind. There was no way out but for Elman, Morini, Mischakoff, Szigeti and Garbousova to go home and get their instruments.

After that the fun began. At the end of the music-making which consisted of all kinds of unorthodox combinations, the hostess had a surprise. One guest was not a musician; he was dance instructor Arthur Murray who promptly proceeded to teach the notoriously lacking-in-the-Terpsichorean art players the rumba. Schuster proved to be the best pupil.

"PRIMA DONNA SCORES AGAIN."

But it was in a game of Russian Bank that Karin Branzell "stumped" her husband in their New York home.

I See That

Jean Tennyson, soprano, and Jan Peerce, tenor, sang excerpts from Massenet's Manon under the direction of George Sebastian on the radio program, Great Moments in Music, March 25.

• • •

The Chapel Choir of Capital University, Columbus, O., appearing in Carnegie Hall, New York, recently sang two numbers by Boris Levenson, Beneath Thy Cross I Stand, and Invitation to a Dance.

• • •

Suzanne Sten, mezzo-soprano, was featured in excerpts from Tchaikovsky's Pique Dame in the CBS coast-to-coast series, Great Moments in Music, recently.

• • •

Frederick Jagel, Metropolitan Opera tenor, sang in three performances of Bach's B Minor Mass last month with the Chicago Symphony Orchestra.

• • •

Karin Branzell, contralto, and Lauritz Melchoir, tenor, of the Metropolitan, gave a joint recital in Syracuse on March 18. Mme. Branzell was heard the following week in New Orleans.

• • •

Beal Hober, dramatic soprano, studied opera scores while making sandwiches at a canteen of the AWVS. She has organized a staff to issue a bi-monthly paper for her chapter.

• • •

Maria Kurenko, soprano, has recently recorded a new album of Gretchaninoff songs, sung in Russian and released by the Victor Red Seal series.

• • •

Margaret Henderson Smith, soprano, with Pauline Morgan as accompanist, presented a program at the Timely Topics Club's March 11 meeting in the Hotel Wellington, New York.

• • •

Florence Foster Jenkins, soprano, presented a recital on March 13 at Sherry's for the New York State Women. Mme. Jenkins was assisted by Cosme McMoon, pianist; and St. Clair Bayfield, actor. Her program included arias from Manon Lescaut, La Traviata, Barber of Seville, and Bach's St. Matthew's Passion, two Spanish songs and two numbers by Russel Wragg.

• • •

John Barbirolli will fly to England in the middle of April to conduct the London Philharmonic, London Symphony and British Broadcasting Orchestra in concerts given as war benefits. He will return to the United States in July.

• • •

The English Duo, Viola Morris and Victoria Anderson, have added to their repertoire an unknown Schubert duet, discovered by them recently in the New York Public Library. The singers have been invited to join the Phi Beta chapter at the University of Oregon. In addition to concerts in this country and Canada, they have been heard in their native Australia, New Zealand, England and the Dutch East Indies.

• • •

Elizabeth Wysor, contralto and John Walsh, baritone, will present a joint program on April 6 at the Concert Theatre, New York. Duets from Mozart's Marriage of Figaro and Rossini's Italian Women in Algiers are listed as well as solo items.

• • •

Joseph Schuster, solo cellist of the New York Philharmonic-Symphony Society, had Nadia Reisenberg, pianist, collaborating at the second of his all-Beethoven programs at the Y.M.H.A., New York, on March 25.

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Walter Golde, voice production specialist, will keep his New York studio open until the end of July.

• • •

Adolph Baller, pianist, played five excerpts from Hugo Kauder's 24 Melodies for Piano and a Haydn sonata in his March 14 broadcast over WQXR.

• • •

Richard Crooks, Metropolitan Opera tenor, sang at Columbia, S. C., on March 20. On March 16 he was heard at High Point, N. C.

• • •

Paul Makovsky, violinist, was heard in Lexington, Ky., and Bluefield, W. Va., on March 15 and 17 respectively.

• • •

Ernest McChesney, tenor, appeared on March 28 at the Columbia, S. C., Music Festival with Agnes Davis, Anna Kaskas and Lansing Hatfield.

• • •

Guiomar Novaes, following her annual New York recital, appeared in Milledgeville, Ga., and as soloist with the Miami University Symphony at Coral Gables and Fort Lauderdale, Fla.

• • •

Eleanor Steber, Metropolitan Opera Soprano, will fulfill Spring engagements following the tour of the company. Among them is an appearance on May 4 at the State Normal School, Fredonia, N. Y.

• • •

Henri Temianka, violinist, now touring the South, has been heard in Fayetteville, N. C., Greenville, S. C., Selma, Ala., and Tallahassee, Fla. He will later tour the West Coast.

• • •

Astrid Varnay, new leading soprano of the Metropolitan, now touring with the company, will be heard in concert in Uniontown, Penna., May 4; Elkin, W. Va., May 6; Montclair, N. J., May 8; and Mount Carmel, Penna., May 11.

• • •

Jean Watson, contralto, touring the Middle West this month, has concerts listed in Iowa, Ohio, Michigan, Nebraska, Pennsylvania and other states.

• • •

Norman Cordon sings Mephistopheles in Faust on May 8 at Bob Jones College, Cleveland, Tenn.

• • •

Lonny Epstein, pianist and Emanuel Zetlin, violinist, faculty members at the Institute of Musical Art, gave a sonata recital of works by Beethoven, Busoni and Schubert at the school on March 13.

CLAUDIO ARRAU INSPECTS GRAPEFRUITS

at Lakeland, Fla., where he appeared on Feb. 6. The Chilean pianist fulfilled a reengagement on March 5 and 6 with the Chicago Symphony, gave a concert on March 19 at Trinidad for the Allied forces there and makes three appearances in Puerto Rico. He then goes to Brazil and Argentina, presenting Beethoven's 32 sonatas at the Teatro Colon, Buenos Aires. During the summer he will be heard in Venezuela, Peru, Bolivia, Uruguay, Colombia, Costa Rico, Panama and Mexico, his programs including sonatas by Aaron Copland and Anis Fuleihan.

Operatic Realism Blends with Comedy

SALVATORE BACCALONI AS VARLAAM

(in foreground) in the Tavern Scene from Moussorgsky's Boris Godounoff, as presented by the Metropolitan Opera basso and his company on tour in scenes from grand opera. Left to right behind him are Franco Perulli, as Gregory; Ivan Petroff, as the Police Officer; Elizabeth Wysor, as the Inn Keeper; and Earl Wrightson as Missail. The company has returned to New York from its tour, which included New Brunswick, Providence, York, Pittsburgh, Grand Rapids, Toledo, Cincinnati, Washington, Wilmington, Philadelphia and Hartford.

Seattle Orchestra Led by Barbirolli

Ballet Russe Delights in Programs with Symphony

SEATTLE.—This city is busily discussing the fine concerts conducted by John Barbirolli as guest here, in which he had for his soloist Joseph Szigeti, playing the Brahms violin concerto. The orchestra has improved much since the advent of Beecham last October, as was revealed in the ensemble and tonal colorings which Barbirolli was able to develop. Particularly in the crisp restraint of the Scherzo of the Tchaikovsky Symphony did this guest conductor evidence craftsmanship and understanding. Szigeti played with marvellous facility and inspiration.

Four performances by the Ballet Russe de Monte Carlo (appearing here for the 4th season) were greeted by completely sold-out houses. With Efrem Kurtz conducting the Seattle Symphony Orchestra for the majority of the ballets, the ensemble carried dance lovers into the realm of ecstasy.

The Ladies Musical Club announced the engagement of Robert Casadesus, French pianist, to fill the concert date cancelled by Rudolf Serkin.

The Philomel Singers, under the direction of R. H. Kendrick gave their 20th annual winter concert. As usual, this splendid organization sang a well chosen program most effectively. Of the newer works presented, Clokey's fantasy, Nights, deserves especial mention. George Peckham, baritone, was soloist in two groups, and assisted in Shelley's Song of the Sweep—a unique and highly descriptive choral work. J. H.

Institute Alumni Represented in Composition Concert

Graduates of the Institute of Musical Art of the Juilliard School were represented in the alumni composition program presented there on March 25.

Wesley Sontag, violinist; Ronald Murat, violist, and Charles Krane, cellist, played Mr. Sontag's arrangement of the D major sonata of Jean-Marie Leclair, five old French dances of Marin Marais heard in a transcription for viola and strings by Carlton Cooley. Henry Brant's concerto for flute with accompaniment of ten flutes was played by Carolyn Grant, solo flutist. Katherine Bacon, pianist, and the Murat String Quartet played Howard Hanson's Concerto de Camera, Op. 7, in one movement, Lilian Knowles sang two songs for contralto and strings by Wintter Watts, and the Institute String Orchestra played William Kroll's Cossack and Eugene Marks' Yankee Doodle Variations arranged for this ensemble.

Dorothy Minty, violinist, member of the Institute faculty, gave a recital on March 27 with Brooks Smith at the piano.

Students in the class of Arthur Christmann were heard on March 13. Sylvia Rosen, pianist; Frances Westbrook, soprano, and John Chrisman, pianist, presented a program on March 6.

Alton Jones and Frieda Jones, both faculty members, presented a two-piano recital on March 11.

Minneapolis College Plans Spring Orchestra Concert

MINNEAPOLIS—The spring concert of the Minneapolis College of Music Orchestra will be presented on April 7 with William Muelbe conducting. Two pianists, a vocalist, clarinetist, oboist and a French horn quartet will be heard as soloists.

The College Choral class, Peter D. Tkach, conducting, and the College Ensemble class, directed by Harold Ayres, will give a joint recital this month.

Mr. Tkach has been engaged for the fifth consecutive summer session at the college to conduct a two-week choral school. Every member of the class will have the opportunity of conducting as well as receiving constructive criticism. The course also will include music study in high schools, church choirs and problems, and choir repertoire in junior and senior high schools.

John J. Becker, State supervisor of the Minnesota Music Project, discussed American music at the March 3 assembly, and Judge Paul S. Carroll lectured to faculty and students on March 23. Faculty members gave an all-Bach program recently.

Los Angeles Sigma Alpha Iota Musicale Aids Book Drive

The annual musicale of the combined Los Angeles chapters of Sigma Alpha Iota, held on March 15 at the Beverly Hills Hotel, featured Ruth Miller Chamlee and Edith Knox, both chapter honorary members of Sigma Tau Chapter at the University of Southern California. Mme. Chamlee was accompanied by the San Marino String Quartet and Clyde Lehmann. The ensemble also contributed Mozart's Eine Kleine Nachtmusik.

The drive for contributions of phonograph recordings and educational books for men in service resulted in many of them being collected at the musicale. Patronesses were Mmes. Leiland Atherton Irish, Hennion Robinson, Lillian Flickinger, Cecil Frankel, Russell Horton and Misses Elinor Marlo, Elinor Remick Warren, Lillian Steuber, Alta Turk Everett, Mary Holloway and Bertha Vaughn. The hostesses were Marguerite McFaul Rasco, Edna Hebel Geimer, Elizabeth Parr, Marguerite Sterrett, Jeanette De Moulin, Helenclair Dudley Lowe.

The recent WNYC broadcast in New York of Sigma Alpha Iota, arranged by Laura Neli Thrift, was presented by Helen Marshall, soprano and Eugenie Limberg, violinist.

Eula Beal, Riverside, Calif., soprano, was soloist with the Los Angeles Philharmonic, Bruno Walter conducting, on Feb. 20.

Schuster and Reisenberg in Recital for Nurses

Joseph Schuster, first cellist of the Philharmonic-Symphony Orchestra, gave a private recital at the Mt. Sinai Hospital School of Nursing, assisted by Nadia Reisenberg, pianist. The recital was Mr. Schuster's graduation present to the School of Nursing in connection with the fifty-ninth annual commencement exercises. His program included numbers by Boccherini, Tartini, Saint-Saëns, Chopin, Bach, Weber, Mendelssohn and Senaille.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

SUNDAY, APRIL 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Warschauer Haym Salomon Home for the Aged —Benefit Concert, Town Hall (E)
Artamon Moskalensky and David Polotilow, duo-violinists, Carnegie Chamber Music Hall (E)

MONDAY, APRIL 6

Anley Loren, pianist, Town Hall (E)
Elizabeth Wysor, contralto, John Walsh, baritone, The Concert Theatre (E)

TUESDAY, APRIL 7

Philadelphia Orchestra, Carnegie Hall (E)
Bob Lawrence, baritone, Barbizon-Plaza Concert Hall (E)

WEDNESDAY, APRIL 8

N. Y. Youth Orchestra, Carnegie Hall (E)
Bernard Gabriel, pianist, Barbizon-Plaza Concert Hall (E)
Municipal Opera Association, Spring Concert, Carnegie Chamber Music Hall (E)

THURSDAY, APRIL 9

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, APRIL 10

Philharmonic-Symphony Society, Carnegie Hall (A)
All Star Concert, Carnegie Chamber Music Hall (E)

SATURDAY, APRIL 11

I.L.G.W.U. Concert, Eugene Plotnikoff, conductor, Artur Schnabel, pianist, Town Hall (E)
American Friends of the Chinese People, Benefit Concert, Barbizon-Plaza Concert Hall (E)

SUNDAY, APRIL 12

Maria Safonoff and Julia Mery Gilli, piano and song recital, Town Hall (5:30)
Galimir String Quartet, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

MONDAY, APRIL 13

Te Deum for Russia, Carnegie Hall (E)
Orchestrette of New York, Frederique Petrides, conductor, Carnegie Chamber Music Hall (E)

TUESDAY, APRIL 14

Belgian Piano-String Quartet, Town Hall (A)
Lillian Sharp, soprano, Town Hall (E)
Ruth Bradley, pianist, Steinway Hall (E)

WEDNESDAY, APRIL 15

Adolf Busch and His Chamber Music Players, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)
Selma Pakter, pianist, Carnegie Chamber Music Hall (E)

THURSDAY, APRIL 16

Philharmonic-Symphony Society, Carnegie Hall (E)
Mozart String Sinfonietta, Wesley Sontag, conductor, Carnegie Chamber Music Hall (E)

FRIDAY, APRIL 17

Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale Country School Choral Concert, Town Hall (E)
Board of Education Centennial Concert, Carnegie Hall (E)
Nota Camberos, mezzo-soprano, Carnegie Chamber Music Hall (E)

SATURDAY, APRIL 18

In Time of Battle—Music for a Free World—Auspices School for Democracy, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall, (M)
Carole D'Arcy, mezzo-soprano, Carnegie Chamber Music Hall (E)

SUNDAY, APRIL 19

Philharmonic-Symphony Society, Carnegie Hall (A)
Caterina Jarboro, soprano, Town Hall (E)
Recital by students of Cosme McMoon, Carnegie Chamber Music Hall (A)
May Crawford, soprano, Carnegie Chamber Music Hall (E)

MONDAY, APRIL 20

Witold Malcuzynski, pianist, Carnegie Hall (E)
Helen Teschner Tas, violinist, and Ernst Victor Wolff, pianist, Town Hall (E)
Ohio Northern A Cappella Choir, Hayden Owens, Director, Barbizon-Plaza Concert Hall (E)

TUESDAY, APRIL 21

Marjorie Tollman, soprano, Town Hall (E)
Rachelle Shubow, pianist, Thelma Spear, soprano, Carnegie Chamber Music Hall (E)

WEDNESDAY, APRIL 22

Philharmonic-Symphony Society, Carnegie Hall (E)
Atty Van Den Berg, dancer, Carnegie Chamber Music Hall (E)
Cameo Choraleers, Barbizon-Plaza Concert Hall (E)

THURSDAY, APRIL 23

Simone Michelle, dancer, Carnegie Chamber Music Hall (E)
Concert for China: Si-lan Chan, dancer; Elsie Houston, soprano, Barbizon Concert Hall (E)

FRIDAY, APRIL 24

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul King, baritone, Town Hall (E)

SATURDAY, APRIL 25

New York Mandolin Symphony Orchestra, Town Hall (E)
Nicolas Khardarick, baritone, Rosario Orellana, soprano, Enrique Ruiz, tenor, Carnegie Chamber Music Hall (E)

SUNDAY, APRIL 26

Gregor Piatigorsky, cellist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Brooklyn Free Musical Society Annual Students Recital, Carnegie Chamber Music Hall (E)

MONDAY, APRIL 27

National Orchestral Association, Carnegie Hall (E)
Nina Gordani, songs, Carnegie Chamber Music Hall (E)

TUESDAY, APRIL 28

Grace Castagnetta, pianist, Town Hall (E)
Recital by Students of Kate Bertram, Carnegie Chamber Music Hall (E)

WEDNESDAY, APRIL 29

Philharmonic-Symphony Society, Carnegie Hall (E)
Lillian Stephens, soprano, Town Hall (E)
Bella Reine,dancer, Barbizon-Plaza Concert Hall (E)
Beatrice Ginsberg, pianist, Tess Wolinetz, 2nd piano, Albert Polnarioff String Quartet, Carnegie Chamber Music Hall (E)

THURSDAY, APRIL 30

Stella Harpern, pianist, Carnegie Chamber Music Hall (E)

FRIDAY, MAY 1

Philharmonic-Symphony Society, Carnegie Hall (A)
Music School Settlement, Spring Concert, Town Hall (E)
University Women's Chorus, Carnegie Chamber Music Hall (E)

SATURDAY, MAY 2

Workmen's Circle Mandolin Orchestra, Town Hall (E)

SUNDAY, MAY 3

Philharmonic-Symphony Society, Carnegie Hall (E)
Workmen's Circle Chorus, Lazar Weiner, conductor, Town Hall (A)
Zilberts Choral Society, Zavel Zilberts, conductor, Town Hall (E)

MONDAY, MAY 4

Emogene Robertson, soprano, Town Hall (E)

TUESDAY, MAY 5

The Branscombe Choral, Gena Branscombe, conductor, Town Hall (E)

Opera Plans 1942-1943 Season Despite Problems

(*Continued from page* 10)

to the Metropolitan's campaign for $1,000,000, part of which was used to purchase the present home of the opera company from the Metropolitan Opera and Real Estate Company, the Rockefeller interests, attempted to interest the company in Radio City. The late Herbert Witherspoon, Dr. Walter Damrosch and others were called into conference, but it was decided that theatre would be too small to house opera on a large scale. Use of the Music Hall, even if the motion picture interests would yield their agreements, would entail large renovations, including installation of an amplifying system, it was said.

The only other major house in New York where opera has been given is Mecca Auditorium. This is now controlled by Max Rabinoff, who leased it to the NBC Orchestra for concerts. From the standpoint of total capacity, it compares favorably with the present Met. This building also had previously been offered as a new Metropolitan home but was rejected on the ground that it was unsuitable.

Another report investigated by the Musical Courier was that the contemplated new organization would provide a field for American artists on a larger scale than does the Metropolitan. Mr. Sloane's reply to this story was that "what is of the utmost importance and satisfaction to me is the fact that the Metropolitan Opera has been able during the past season to give broader opportunities to young American artists. "And this will continue to be our policy."

Statement of President Sloane

Mr. Sloane's statement follows in full:

"It is, of course, unfortunate that any impression has gotten about that the Metropolitan Opera is not making plans for next season.

"In these times no one can make accurate forecasts for the future. The necessities of pursuing a successful war effort make changing and growing demands on the lives of individuals and institutions alike. I can however promise you this, that we of the Metropolitan Opera Association recognize our responsibilities to our country and the essential part fine music can play in maintaining the high morale of a nation at war. We recognize our responsibilities to the leadership in operatic music which rests with us. We recognize our responsibilities to the lovers of the best in music.

"Therefore, we shall go forward with our plans for next season with vision and courage. If obstacles arise, as well they may, out of war conditions, we shall do our utmost to surmount them and, at the same time, fulfill our obligations to the national war effort.

"The management of the Metropolitan Opera is now taking steps to lay the groundwork for a season next year. There are, naturally, many conditions which have arisen due to the war effort which must be met and we are endeavoring to meet them to the best of our ability.

Confidence in Present Management

"I have complete confidence in the management at the Metropolitan Opera House and in the sincere efforts of Edward Johnson and his associates to provide the very best in opera. Many friends of the opera have gone out of their way to tell me that the New York season just concluded was successful from an artistic standpoint and I share this feeling.

"During the past season the management presented several new productions, such as The Magic Flute, Phoebus and Pan and the entirely new opera The Island God. Moreover, the management was fortunate in securing the services of several distinguished guest conductors, including Bruno Walter and Sir Thomas Beecham. In addition—and in spite of world conditions—the management was successful in presenting distinguished opera talent from all parts of the world and, as you know, introduced several brilliant new artists. What is of the utmost importance and satisfaction to me is the fact that the Metropolitan Opera has been able during the past season to give broader opportunities to young American artists. And this will continue to be our policy.

"Our objective is to continue to plan for next season with all possible vigor. If insurmountable obstacles arise we shall have to adjust ourselves to those conditions.

"In the meantime, all of us look forward with hope to uninterrupted life for the Metropolitan Opera."

Three Naumburg Awards Made

Jane Rogers, contralto, Annette Elkanova, pianist, and David Sarser, violinist, are the 1942 winners in the annual Walter W. Naumburg Musical Foundation contest. They were chosen from 20 candidates who survived the early competition, in which 136 applied. Miss Rogers, a pupil of Sidney Dietch, was born in Belleville, Ill., and formerly studied with Francis Rogers of the Juilliard School. Miss Elkanova, a pupil of Isabelle Vengerova of the Curtis Institute, was born in Atlantic City, N. J. Mr. Sarser, native of Kansas City, is a pupil of Sascha Jacobsen. The judges were Wallace Goodrich, Bronislaw Huberman, Bruce Simonds and Povla Frijsh.

Iturbi Signs to Conduct Rochester Orchestra

Arthur See, director of the Civic Music Association of Rochester, N. Y., announces that Jose Iturbi has signed a contract to continue as conductor of the Rochester Philharmonic Orchestra for the 1942-43 season.

CARMELA PONSELLE

Victory Hymn by Anne Bacon Dodge Premiered

Victory Hymn, by Anne Bacon Dodge, dedicated to Carmela Ponselle, was sung for the first time at the Pleasantville, N. Y., home of the composer by Miss Ponselle.

The premiere took place on March 8 at a reception and musicale in honor of the mezzo-soprano. The work will be introduced shortly over the radio.

Greta Stauber
166 W. 72nd St., New York, only voice teacher of Virginia MacWatters finalist of the Metropolitan Auditions of the Air 1941

Fitelberg in U. S.

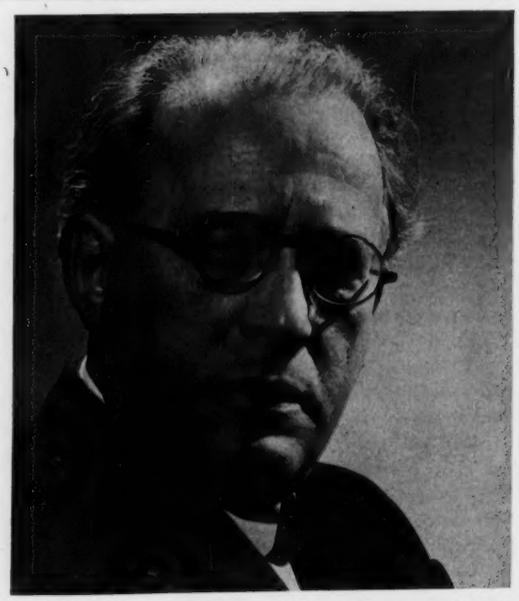
Gregor Fitelberg, eminent Polish conductor and composer, has arrived in the United States for his first visit here. Known as the advocate of contemporary music, Fitelberg has premiered the works of his compatriot, Karol Szymanowski and others.

Although this is his first North American visit, he has served on juries at festivals of the International Society for Contemporary Music with Alban Berg, Roger Sessions, Aaron Copland, E. J. Dent, the late Maurice Ravel and others. As conductor in Warsaw he has performed works of Sessions, Copland, Frederick Jacobi, Louis Gruenberg and other American composers.

His work in Warsaw was interrupted by the German invasion of Poland, and he escaped to Vienna. After being arrested by the Gestapo there, he fled to Italy and later to The Hague and Paris. His last concert abroad was on May 7, 1940, when he conducted in Rennes, France. In 1940-41 he was again at the Colon, Buenos Aires.

Photo by Feldsharek Studio

ANNE BACON DODGE



GREGOR FITELBERG

Fitelberg started his career at the age of 14 when he won a prize, donated by Paderewski, for a piano and violin sonata. Nikisch was head of the jury in Leipsic which made the award. When only 20 he conducted the Berlin Philharmonic in a performance of Strauss' Don Quixote, and the composer himself operated the "wind machine." Fitelberg was for three years chief conductor of the Warsaw Philharmonic and from 1911 to 1912 gave concerts of Szymanowski music with Paul Kochanski and Artur Rubinstein. In 1913 and 1914, he was conductor of the Vienna Opera, the first World War preventing him from fulfilling his six-year contract.

From 1914 to 1918, he served as guest conductor with Koussevitzky's orchestra in Russia. When the latter came to this country in 1920, Fitelberg succeeded him as a conductor of the former Imperial Orchestra.

Fitelberg left Russia in 1921, taking with him to Warsaw Mischa Mischakoff and Gregor Piatigorsky, who had been respectively his concertmaster and principal cellist. From 1921 to 1923 he conducted the Diaghileff Russian Ballet in London, Paris, Monte Carlo and other cities. In 1922 he conducted the first performance of Stravinsky's opera Mavra.

From 1924 to 1935 he was chief conductor of the Warsaw Philharmonic and fulfilled engagements also as guest leader of other orchestras. He was chief conductor of the Opera Privé de Paris and has conducted concerts in Buenos Aires (where he returned six times), Rio, Montevideo, Santiago de Chile, Lima, Havana, Mexico City as well as in Moscow and Leningrad. In 1935 he organized the Polish Radio Orchestra.

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DR. HAROLD BAUER

Dr. Harold Bauer to Hold Summer Classes in 3 Cities

Owing to the numerous applications for his summer classes Dr. Harold Bauer now holds them in three different cities. In May they take place at the Julius Hartt Musical Foundation, Hartford, Conn.; in June at the Manhattan School of Music, New York; and in July at the New England Conservatory of Music, Boston, Mass.

The classes enroll not only pianists but also those who desire advice and help in chamber music. They are conducted informally and applicants may register either as performers or auditors. Students come from all over the country for these classes. Among them are young artists desiring help on programs for the next season, teachers, and gifted students who are still in the making, all of whom receive from Dr. Bauer criticism and friendly help.

Dr. Bauer also teaches both privately and in classes during the winter season (subject to his concert engagements) at the Manhattan School of Music. This school, of which Janet D. Schenck is director, holds its regular summer session in June and July, in addition to Dr. Bauer's classes.

Melchior's Son Married

Ib Jorgen Melchior, son of Lauritz Melchior, Metropolitan Opera tenor, was married on March 15 in Salems Kirke, Danish church of Brooklyn, N. Y., to Harriet Hathaway Kale, daughter of Mr. and Mrs. William H. Kale of Trenton, N. J. The bridegroom's father sang Grieg's Jeg Elsker Dig. The younger Melchior is on the staff at the Radio City Music Hall. He is a graduate of the University of Copenhagen and Stenhus College, Denmark.

Gustav Hinrichs Passes

Gustav Hinrichs, 91, retired teacher and conductor, died on March 26 at Mountain Lakes, N. J. Born in Germany, he studied with Edward Marxsen, teacher of Brahms. Coming to the United States in 1870, he became associated in 1888 with Theodore Thomas, then head of the American Opera Company and later succeeded him, renaming the organization the Hinrichs Opera Company. At one time he was associated with Antonin Dvorak in the National Conservatory in New York and from 1900 to 1908 was assistant to Edward MacDowell at Columbia University. He founded the North Broad St. Theatre, Philadelphia. Four daughters and two sons survive.

Lotte Lehmann, U. S. Citizen, Aids in War Benefit Concerts

Following her final performance in Der Rosenkavalier with the Metropolitan Opera Company in Cleveland, Ohio, on April 9, Lotte Lehmann, soprano, will motor to her summer home in Santa Barbara, Calif., where she will conduct master classes for a select group of artist-pupils. Combining vacation with her teaching schedule, the singer will spend one day a week in Los Angeles and conduct classes there in addition to those at her home. Prof. Lehmann, her brother, will also hold classes in operatic, concert and radio repertoire.

Mme. Lehmann is the recipient of two new honors—a citation from Secretary of the Treasury, Henry Morgenthau, for her defense activities, and a testimonial from the Town Hall Board of Trustees in honor of the 10th anniversary of her New York recital debut, which took place in that hall in January, 1932. She received these latest awards in recognition of her Music for Defense activities.

"I am merely trying to do my duty towards my adopted country," says Mme. Lehmann, who received her first naturalization papers in 1938 and will be eligible for her final American citizenship papers in 1943. "The war has made it imperative for established artists to pass on their knowledge to the artists of tomorrow. Our soldiers are fighting for the freedom of art, among other things. We artists at home must see to it that their fight is not in vain; we must do all we can, not only to keep our culture alive, but also to keep it growing."

Raised $12,000 for Red Cross

Active in defense work, Mme. Lehmann has raised sums of money for the Red Cross, the RAF, British and American War Relief, and like organizations through her benefit concerts. Her recitals with Bruno Walter, the noted conductor, accompanying her on the piano, were events of the past two summers. One of these alone raised more than $12,000 for the Red Cross.

Since the United States entered the war, Mme. Lehmann has been active in selling Defense Bonds for the Government. Her appearances on the government-sponsored Treasury Hour were highlights of that program. On March 21, Mme. Lehmann made her third appearance on this program. In addition to these musical contributions to the Defense Bond Drive, Mme. Lehmann has appeared in New York City's department stores and personally sold bonds.

Broadcast to Germany

On this past New Year's Eve, Mme. Lehmann made a short-wave broadcast to the German people in which she climaxed an interlude of song with a short talk expressing her hopes for German freedom from the Nazi yoke. This broadcast was part of the series of special broadcasts sponsored by the British Broadcasting Company, which were intended to remind true German patriots of their great traditions of cultural leadership, and to sustain their spirits in the dark hour of Nazi terror. The talks were supplemented by music of the great masters whose works had their birth in the old Germany.

Mme. Lehmann voluntarily renounced her Austrian citizenship when Hitler first descended on that country in 1938. When immediately afterwards she declared her intention of becoming a United States citizen, a group of 4,000 American notables from the fields of literature, music and art, welcomed her into the fold, and gave her a testimonial dinner, as a tribute to her contributions to these three arts.

Margaret Henke Writing Book

Margaret Henke, voice physiologist, is completing work on her forthcoming book, Key to the Old Italian Bel-Canto Art of Singing. From April to September, Mme. Henke will again conduct private courses for professional singers.

Photo by Cosmo-Sileo

FRANZ WERFEL, MME. MAHLER-WERFEL and ERNO RAPEE, left to right, discussing Mahler's Symphony No. 8, which has its first New York performance in 26 years at the Center Theatre on April 12. The Music Hall Symphony Orchestra, the Schola Cantorum, a Children's Chorus, seven soloists and a special brass choir will participate under Mr. Rapee's baton. Mme. Mahler-Werfel is the widow of the composer. Mr. Rapee repeats the performance on April 19 climaxing his Mahler Cycle, the first time a Mahler Festival has been given over the radio. WJZ and the Blue Network will broadcast the performances.

Photo by Maurice Seymour

NAOMI SANDERS, pupil of Ada Paggi, recently completed a successful engagement at Helsing's in Chicago. Miss Sanders, previously known as a dancer, has begun a series of appearances as a singer. Miss Paggi, contralto of the Chicago Opera, has a large class of vocal students, many of whom are being heard in recital and opera.

Adelaide Gescheidt Pupils Present Studio Musicale

Pupils of Adelaide Gescheidt gave an art song and operatic evening on March 11 at Mme. Gescheidt's New York studio. Choral numbers were sung by the Oriana Sextet, consisting of Helen Albok, Estelle Lucas, Jane Miller, Beverly Kreamer, Byrtie Ladd, Edythe Poynter and Betty Wayne. Operatic arias, duets and songs were presented by Herbert Levine, Helen Harbourt, Beatrice Donley, Helen Albok, and John Tufts.

An unusual feature was the singing of Miss Albok, 16-year-old coloratura soprano, who showed excellent schooling and promise of a bright artistic future. Mr. Tufts sang difficult numbers with a fresh voice, remarkable for its high register, and displayed admirable musicianship. Mr. Tufts showed promise of achieving an important career. Miss Donley, the contralto of the evening, revealed an even scale, a first rate voice talent. Miss Harbourt, lyric soprano, revealed a flair for operatic music, excellent high tones and unusual ability to hold an audience. Mr. Levine, bass, did his best singing in numbers where he handled a large voice with discretion. Evelyn Austin and Franz Mittler were able accompanists.

The large audience showed keen interest in each of Mme. Gescheidt's pupils. B. R.

Stobbi-Stohner Arranging Concerts Before Making Tour

Alfred Stobbi-Stohner, New York voice teacher, following a concert with Francis Flanagan, violinist, on March 17 at the Essex House, New York, will give concerts in Jordan Hall, Boston, and in Louisville, Ky. On March 1 he arranged and played a concert for his pupil, Mae Beehan, mezzo-soprano. Mr. Flanagan and Josephine Smith, harpist and on March 8 appeared with Mr. Flanagan at Manhattan College.

Other recent appearances have been as accompanist for Julia Lennon, soprano, at the Beekman Towers Hotel and for Lawrence Reilly at the Luncheon Club in the Hotel Wellington.

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SUMMER'S MUSIC PLANS SHOW ENLARGED SCOPE

(Continued from page 3)

violinist, is the second soloist and makes his appearance at these concerts on June 20.

Following Dr. Rodzinski, who conducts for the first five nights will be Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra who will occupy the podium from June 29 to July 3. Mr. Reiner conducted at the Stadium in the 1937 and 1939 seasons.

Alexander Smallens, now conducting Gershwin's opera, Porgy and Bess, returns for his ninth year following Mr. Reiner. Howard Barlow, conductor of the Baltimore Symphony, who led a special concert in 1939, will be the next to be heard and will be followed by Efrem Kurtz, in his fourth Stadium season.

André Kostelanetz will return to conduct a program for his wife, Lily Pons. Another attraction will be a dance festival.

Popular prices will remain and the deficit will be met, according to Mrs. Guggenheimer by a guarantee fund of $50,000 half of which has already been raised.

Robin Hood Dell and Ravinia to Carry On

In Philadelphia agreement has already been reached with the Musicians' Union for another season at Robin Hood Dell. C. David Hocker, manager of the series has announced "one of the most exciting and novel programs Philadelphia has ever enjoyed." Four concerts a week for seven weeks, by the Philadelphia Orchestra with many special features are contemplated.

Chicago expects to present the Chicago Symphony Orchestra at Ravinia Park under guest leaders on Tuesday, Thursday and Saturday evenings and Sunday afternoons from June 30 to Aug. 9. Dimitri Mitropoulos, conductor of the Minneapolis Symphony, will make his Ravinia debut during the first week while Pierre Monteux, conductor of the San Francisco Symphony, again returns, this time in the closing week.

After the conclusion of the symphonic season, the Roth Quartet will present four weeks of chamber music for Ravinia followers.

Cincinnati Summer Opera Auditions

Planning for the Cincinnati Summer Opera season, Oscar F. Hild, managing director, has announced a series of Aria Auditions. Local radio stations have been invited to select winners, in their own localities, and to send a recording of the best artists heard in such competitions, to a central office. The entire country has been divided into 12 zones and the zone winners will meet in a final elimination to name four winners. To these four will go the opportunity of appearing this summer with the opera company in Cincinnati. The winners will receive a professional salary and will be given coaching in the roles selected for them. They will remain for six weeks in Cincinnati with all expenses paid.

Thirty-six performances will be presented starting on June 28 and continuing through Aug. 8. In addition to La Gioconda on the opening night, the repertoire will include Trovatore, Carmen, Lucia, Otello, Mignon, Rigoletto, Samson and Dalila, Aida, Faust, Manon, Barber of Seville, Pagliacci, Cavalleria Rusticana and possibly Elixir of Love and The Bartered Bride.

Milwaukee's Music Under Stars

Don Griffin, manager of the Music Under the Stars series which have been a feature of summer music in Milwaukee, expects to present nine concerts this summer in Washington Park. Soloists with the Wisconsin Symphony will be John Charles Thomas, Lily Pons, Richard Crooks, Jean Dickenson, Mona Paulee, and Lansing Hatfield. André Kostelanetz will make a guest appearance as conductor. The season will start on July 1.

Hollywood Awaits Decision

Mrs. Irish, executive vice president and secretary of the Southern California Symphony Association, sponsors of the annual Hollywood Bowl season, has pointed out that the present Army regulations barring more than 5,000 at an outdoor gathering, may handicap current plans. An alternative suggestion has been offered to present more concerts during each week. If this permission is refused or arrangements cannot be made, the Shrine Auditorium will be used. Mrs Irish has stated that "music is needed now, more than ever before, as an aid to civilian morale."

As disclosed in the annual Booking Issue of the Musical Courier, festivals are already under way throughout the country. In Grand Rapids, Mich., the third annual Bach festival was completed recently. It was held in the Forest Park Congregational Church, with a capacity of 1,500.

Eastman School's American Music Festival

Dr. Howard Hanson opens the annual Eastman School Festival of American Music on April 27. The Eastman, Rochester Symphony, Rochester Civic, Eastman School Senior Symphony, Little Symphony and Junior Symphony orchestras will participate as well as a ballet. Programs will be given in Kilbourn Hall and the Eastman Theatre with the Gordon String Quartet as soloists. Arthur M. See is business manager of the festival which concludes on May 1.

At Cornell College, Mount Vernon, Ia., the 40th consecutive annual festival will be presented on May 1 and 2, with the Chicago Symphony maintaining its unbroken record as the orchestra for the affair. The Cornell Oratorio Society will be heard in Bach's B Minor Mass; there will be a solo recital, a choral concert and two concerts by the orchestra under Dr. Stock's baton. Harold W. Baltz, director of the Conservatory of Music, is general director of the festival.

Detroit Plans Series

In Detroit on May 3, a massed symphony of 750 players, selected from that city and others within a 100-mile radius, will participate in a festival in Olympic Auditorium, which has a capacity of 10,000. Percy Grainger not only will be piano soloist, but also will conduct the massed ensemble in some of his own compositions. Two other conductors also will participate. Philip O. Potts, manager of the Ann Arbor Civic Orchestra, is acting president of the committee which includes William W. Norton, director, Flint Symphony; Joseph E. Maddy, director, Ann Arbor Civic Orchestra, and president of the National Music Camp, Charles Shipman, director, Monroe Symphony; and Percy Guest.

Berkshire Announces 9th Summer Schedule

The Berkshire Symphonic Festival is planning this summer to present as usual a series of nine concerts in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, it is announced by Gertrude Robinson Smith, president, Berkshire Symphonic Festival, and Ernest B. Dane, president of the Boston Symphony Orchestra.

The ninth annual season will open on Thursday, July 30. As in previous seasons, the concerts will be given on Thursday and Saturday evenings and Sunday afternoons of the first three week ends in August, with the final concert on August 16, at Tanglewood, Mass.

Ann Arbor's 49th Series

The 49th annual May Festival given by the University Musical Society of the University of Michigan, will be held in Hill Auditorium, Ann Arbor, on May 6, 7, 8 and 9. Soloists are Helen Traubel, soprano; Judith Hellwig, soprano; Marian Anderson and Enid Szantho, contralto; Jan Peerce and Felix Knight, tenors; Mack Harrell, baritone; Emanuel Feuermann, cellist; Carroll Glenn, violinist; and Sergei Rachmaninoff, pianist.

The Philadelphia Orchestra, under Eugene Ormandy, again will be heard as will the University Choral Union and the Festival Youth Chorus. Thor Johnson is the festival choral conductor; Saul Caston associate orchestra conductor; and Juva Higbee, conductor of the youth chorus. Honegger's King David will be sung with Barnett R. Brickner as narrator. Miss Traubel appears in the all-Wagner program. An all-Rachmaninoff list will present the composer as soloist in his second piano concerto. Beethoven's Nnith Symphony will conclude the program. Palmer Christian will be at the organ. Percival Price, carillonneur, will also be heard during the festival.

Montreal Festival

The Montreal Festival takes place this year on April 14, 17, 26 and 28, with Sir Thomas Beecham again conducting. The first day includes the Brahms Requiem, and April 17 Dvorak's Stabat Mater, both programs given in the College Chapel of St. Laurent. The third concert, April 26, at His Majesty's Theatre, is orchestral, with Betty Humby soloist in Mozart's piano concerto in C minor. On April 28, Gounod's Romeo et Juliette will be given at the St. Denis Theatre, with leading roles sung by Stella Andreva, Raoul Jobin and Norman Cordon of the Metropolitan, and Dr. Herbert Graf as stage director. Soloists in the choral programs include Rose Dirman, soprano, Anna Malenfant, mezzo, Kenneth Neate, tenor, and Robert Nicholson, baritone, with the Montreal Festivals Orchestra, Choir of Les Disciples de Massenet, and Montreal Elgar Choir.

Photo by Larry Gordon

THE TRAPP FAMILY SINGERS HAVE BREAKFAST

at their home in Merion, Penna. On Easter Sunday, they observed traditional customs in connection with the holiday.

St. Louis Grand Opera Suspends "for Duration"

ST. LOUIS, MO.—The directors of the St. Louis Grand Opera Association have announced the abandonment of all activities for the duration of the war. However, the Opera Guild will continue to function, sponsoring three events each season. The first will be on April 27, when the Guild members and guests are invited to a performance of The Marriage of Figaro by the Nine O'Clock Opera Company in the Wednesday Club auditorium. O. C.

Paul Wittgenstein Plays for Rotary Convention

Paul Wittgenstein, pianist, played for the One Hundred and Seventy-ninth District Conference of the Rotary International at Clothier Memorial in Swarthmore, Penna., April 5. His program included works by Bach, Schumann, Mendelssohn, Chopin-Godowsky and the Verdi-Liszt Paraphrase on Rigoletto. With the exception of the Chopin, all of the music has been arranged for left hand alone by Mr. Wittgenstein.

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Southern Music Festival Led by McArthur

COLUMBIA, S. C.—With Edwin McArthur serving as musical director for the first time, the eighth Columbia Music Festival, presenting nine concerts, was held here from Feb. 23 to March 28. The final program was broadcast by the NBC Red Network.

Due to a last minute indisposition, Richard Crooks, Metropolitan Opera tenor, was obliged to postpone his appearance on the opening night and Mr. McArthur and the Southern Symphony Orchestra had to carry the entire program. But the ensemble, organized in January, 1940, scored brilliantly under the American leader's baton. Beethoven's First Symphony, the Rosamunde overture of Schubert, Charles Wakefield Cadman's American Suite for Strings, Wagner's Siegfried Idyll and Tchaikovsky's Romeo and Juliet fantasia, made up a varied and contrasting list.

Prior to the first number, Burton Morris, manager of the Festival Association, read a congratulatory telegram from Dr. Walter Damrosch expressing the hope that the festival would "continue for many years to come."

Mr. McArthur was honored at a tea the following day, in the Hotel Columbia, tendered by the Women's Guild of the association. He spoke on the importance of women in the development of American music. The conductor on March 2 addressed the local Rotarians, being introduced by the president of the association, Edwin F. Farr.

Youth Concert

On March 4 a Youth Concert was given with the Children's Chorus of 300, drawn from the public schools, featured in excerpts from Hänsel and Gretel and Kienzl's Evangelimann. Mary Beeson, who studied at the Curtis Institute and the Eastman School, and is now a member of the faculty at Erskine College in Due West, S. C., was heard in Weber's Concertstück. Miss Beeson won the appearance in the competition sponsored by the association last year in which 31 participated. She also received an award of $300. Bizet's L'Arlesienne Suite, the overture to Weber's Der Freischütz and Tchaikovsky's Fourth Symphony completed the program.

A surprise feature of the March 12 concert was an observance of the birthday of Guy Hutchins, librarian and French horn player of the orchestra. Mr. McArthur had rehearsed the orchestra secretly in Mr. Hutchins' Waltz and added it to the program, inviting the composer to conduct. This program also included the first public hearing of a Sinfonia for Strings by Irving Rabinowitz, protégé of Roy Harris, who had worked under Mr. McArthur in the NYA Orchestra in New York. Beethoven's third Leonore overture; Haydn's London Symphony, which was the first Haydn symphony to be played here since the founding of the orchestra; the Prelude and Love Death from Tristan, Saint-Saëns' Danse Macabre, and Spring Pastorale by the American composer Mary Howe, completed the program.

Mr. McArthur took the orchestra to Hartsville on March 13, where under the auspices of Coker College, a program comprising previously heard numbers was given. On March 17 a special program was given at New Hanover H. S., Wilmington, N. C., for school children. That evening another concert was played in the Community Concerts Series. This included the Rabinowitz and Howe scores.

Crooks Feted Soloist

Mr. Crooks made his postponed appearance on March 20 singing two groups of songs on the program, which included Mendelssohn's Fingal's Cave overture, the prelude to the first act of Die Meistersinger, the Polovetzian Dances from Prince Igor and Schubert's Unfinished Symphony.

Lauritz Melchior, Metropolitan Opera tenor, was featured at the first of the three programs marking the gala weekend concluding the festival. He sang the Lohengrin Narrative and Siegmund's Love Song. The other Wagner items included the Rhine Journey from Siegfried, the Good Friday Spell from Parsifal and the overture to Tannhäuser. Melchior also sang a group of Scandinavian songs with orchestral accompaniment. Chadwick's Jubilee overture and Mendelssohn's Italian Symphony completed the full schedule.

The March 28 program held the Coronation Scene from Boris, sung by the State-wide College Chorus, and Dupre Rhame and Ernest McChesney as soloists. Zino Francescatti was soloist in Lalo's Spanish Symphony. The orchestral numbers were the overture to The Bat of Johann Strauss, the Rosenkavalier waltzes of Richard Strauss, Glinka's Russian and Ludmilla overture, the overture to Mignon and John Powell's symphonic suite, Natchez on the Hill. For the finale of the broadcast part of the program, Mr. McArthur prepared a special version of My Country, 'Tis of Thee which was sung by participants and audience.

Audiences Total 37,000

Rossini's Stabat Mater concluded the festival. Agnes Davis, Anna Kaskas, Mr. McChesney and Lansing Hatfield were soloists with the Columbia Choral Society. The Brahms First Symphony also was played.

It is estimated that more than 37,000 heard the concerts here and in the neighboring cities. Mr. McArthur and the orchestra won new honors for their work. He was named musical director on Feb. 1 and had to assemble and train the 63 musicians. Twenty South Carolina musicians including six graduates of the Columbia Music Festival Orchestral School, where free instruction is given young players, formed the nucleus. Mr. McArthur added 20 members of the Pittsburgh Symphony and 23 players whom he selected in auditions in New York. William Stone, of the Pittsburgh Symphony, was concertmaster. Mr. McArthur rehearsed the orchestra in Old Chicora College auditorium and also trained the 200 members of the State-wide College Chorus, selected from the glee clubs of 15 colleges, and the Columbia Choral Society, a mixed chorus of 150 voices.

N. W.

ROBERT SHILTON

Robert Shilton to Sing in Opera and Summer Festivals

Robert Shilton, baritone, heard recently in Town Hall, New York, will have an active summer appearing in opera and festivals following his April 27 concert at the Barbizon Recital Hall. His April schedule also lists a French program over WNYC and an appearance on a program for China War Relief.

Mr. Shilton is also to sing leading roles with the National Grand Opera Association, George D'Andria, director. He has been heard in Cavalleria Rusticana, Pagliacci, Rigoletto and Traviata at the Brooklyn Academy of Music. He also has been soloist with Morton Gould's orchestra and over WJZ.

Herta Gruen, who was at the piano for Mr. Shilton at his Town Hall recital, will officiate in this capacity at both the Barbizon and radio programs.

Bax Made Master of King's Music

LONDON.—Sir Arnold Bax has been created Master of the King's Music, to succeed the late Sir Walford Davies. He was knighted in 1937.

VIVIENNE SIMON,

soprano, sings the role of Zerlina in the Juilliard production of Don Giovanni the week of April 6 and with the Chautauqua ,N. Y., Opera Company this summer. Miss Simon has been appointed to the vocal faculty of the Community Center Music School of Yonkers, N. Y., where she will teach voice and coach opera.

Schwerké Lectures at Wisconsin Conservatory

MILWAUKEE, WIS.—A lecture of unusual interest was given by Irving Schwerké before a large audience at Conservatory hall, under auspices of the Wisconsin Conservatory of Music. Long the Paris representative of Musical Courier, the speaker gave a talk enriched with anecdotes of noted musicians he has known. His sidelights on composers and other personalities elicited the greatest interest; the lecture was of unusual local appeal also because Mr. Schwerké is a Wisconsin college man, having begun his writing career in music here. He was given an ovation and kept long replying to many queries.

J. Mc. C.

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RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

New York Concerts

(Continued from page 8)

Paula Crystal in Chamber Hall

Paula Crystal, coloratura soprano, in Carnegie Chamber Music Hall on March 14 offered a difficult program which included the arias Patron from Phoebus and Pan, Ombre Légère from Le Pardon de Ploërmel, and Adieu, Forêts from Jeanne d'Arc, by Bach, Meyerbeer, and Tchaikovsky, respectively. Although sung with intelligence and sincerity, these works wanted keener interpretative insight. Lighter compositions by Pergalesi, Scarlatti, Debussy, Ferrari, and others were read with definitely greater effect and assurance. An appreciative audience responded enthusiastically. H. Maurice-Jacquet performed ably at the piano.

Keagy-Sachs Joint Recital

The program of Gula Keagy, contralto, and Jerome Sacks, baritone, at Carnegie Chamber Music Hall on March 15 brought forth two artists of promise. Miss Keagy seemed most at home in Debussy's Romance which elicited her highest interpretative facilities. Mr. Sacks especially pleased his audience with two encores, Jonah and the Whale and Shortenin' Bread. The program included compositions of Paladilhe, Duparc, Fauré, Saint-Saëns, Mozart, Respighi, Schubert, Richard Strauss, Mendelssohn, Brahms, Wolf, Gretchaninoff, H. A. Schimmerling, who was present, and an arrangement by A. Louis Brunelli, called a Tribute to Stephen Foster. Kenneth Heiber was the accompanist.

Alexander Brailowsky in Chopin List

Alexander Brailowsky, pianist, played an all-Chopin program for his second and final recital of the season at Carnegie Hall on March 15. The program consisted of pieces familiar to concert goers. Major works were the B minor sonata, (which seems to be a must on this year's concert programs); the G minor Ballade, Andante Spianato and Grand Polonaise, Op. 22. There were also waltzes, Ecossaises, a Nocturne, Mazurka, and a Polonaise. In the larger and more dramatic works there was tremendous power and a broad sweeping style which led to brilliant climaxes, but the lyric, poetic and nostalgic qualities, now expected of Brailowsky's Chopin, were latent.

Castelnuovo-Tedesco Work Premiered

For his March 15 matinee, John Barbirolli led the Philharmonic-Symphony Society in the first local hearing of Mario Castelnuovo-Tedesco's overture, King John. One of a series of overtures based on plays of Shakespeare by this composer, the work is not programmatic. The idiom is conservative and the instrumentation again discloses the composer's craftsmanship. The work is dedicated to Mr. Barbirolli who played it in grateful manner. Zino Francescatti making his third appearance of the week with the orchestra gave a technically deft and musicianly reading of Lalo's Spanish Symphony. The Brahms fourth symphony completed the afternoon's list.

Beecham Offers Novelties

The first performance of Richard Arnell's Sinfonia and the rarely offered Chasse Royal et Orage from Berlioz' Les Troyens were the novelties presented by Sir Thomas Beecham when he conducted the New York City Symphony in Carnegie Hall on March 15. Mr. Arnell uses the same thematic material in the five movements of his score but the varying treatment accorded it adds interest. The sinfonia closes with a rather labored fugato and stirring pronouncement of the main idea. The composer, who was present, shared the applause with Sir Thomas who played the work with thorough familiarity. The conductor succeeded in transmitting his enthusiasm for the Berlioz excerpt to his players who responded con amore.

Betty Humby, English pianist, played Mozart's G major concerto, No. 17, with technical facility and expressiveness. Dvorak's fourth symphony completed the interesting program.

Other Programs Given

Choral music, token of the Spring season, moved into the concert picture in the March schedule. Frederic Joslyn made two appearances as a choral conductor, leading the Fordham Glee Club of 60 men in their annual Town Hall concert on March 6 and returning on March 14 to conduct the St. Elizabeth Glee Club group of women.

Julius Schulman, violinist of the Philadelphia Orchestra, gave a Town Hall debut program on March 8 with Vladimir Sokoloff at the piano and proved well-schooled in his art. Another debutant was John Moore, Kansas pianist, who displayed technical facility and sentiment in his March 6 program at Town Hall.

The Don Cossacks, directed as usual by the energetic Serge Jaroff, completed the Hurok Carnegie Hall Series on March 13. Celia Salomon, pianist, heard previously here, again revealed herself as a sensitive musician in her Carnegie Chamber Music Hall concert on the same evening.

WILLIAM HORNE,
American tenor, left, who recently toured Florida, Texas, Arkansas, Missouri and Indiana under S. Hurok's management, is greeted by Mrs. A. E. Sanders, chairman of the Civic Committee, after his recital at Springfield, Mo. Laszlo Bartal, Mr. Horne's pianist, is on the right. Mr. Horne is now serving in the United States Army.

Standard Photo Service Co.

SCENE FROM THE SECRET OF SUZANNE,
as presented by the Academy of Vocal Arts in Philadelphia. Left to right, Doris Blake, Frank Karian and Blake Ritter.

Orpheus and Secret of Suzanne Sung in Philadelphia

PHILADELPHIA. — Gluck's Orpheus, in a condensed version, and Wolf-Ferrari's Secret of Suzanne in complete form were presented on Feb. 28 at the Academy of Vocal Arts, both in English. Jane Foltz, Doris Blake, Anna Fortuna and Marjorie Wellock sang leading roles in the Gluck score.

Doris Blake and Blake Ritter were heard, with Frank Karian as the servant, in the Wolf-Ferrari opus, the translation being by Marion Farquhar. This opera also was televised on March 18 over WPTZ.

Students of the Academy presented Pergolesi's La Serva Padrona on March 11 at the Kutztown State Teachers College.

P. N.

Pupils of Helene Diedrichs in Concerto Recital

PHILADELPHIA.—Helene Diedrichs presented three of her pupils, Sylvia Swann, Josephine Basil and Sophie Urban, in a private piano concerto recital on March 6 at the Plays and Players' Club. They were assisted by members of the Swarthmore Symphony Orchestra, W. F. G. Swann, conductor. Miss Swann was heard in the Grieg concerto; Miss Basil played that by Schumann, and Miss Urban offered Liszt's Hungarian Fantasy.

R. N.

Schmitz to Give Lecture-Recitals in East Orange, N. J.

The E. Robert Schmitz Master Class Association of New Jersey announces a series of lecture recitals by Mr. Schmitz, to be given as a Master Class in piano technique in the studio of Alice Malcolm Switzer in East Orange, from April 2 to 16.

The first part of each of the six sessions will deal with the playing and interpretation of works by Bach, Chopin, Ravel and Franck, and the second session will be made up of analysis and discussion.

Kaskas to Sing Double Role with Boston Symphony

At the special request of Dr. Serge Koussevitzky, Anna Kaskas has been engaged by the Boston Symphony Orchestra to sing in the Bach Magnificat and Beethoven's Ninth Symphony at the Orchestra's Pension Fund concert in Boston, on April 26. This program will be repeated at the Berkshire Symphonic Festival in August, and Miss Kaskas has been engaged also for the latter performance. The Metropolitan contralto sang in two performances, at the Festival in 1938, and is one of the first artists to be engaged for a second appearance there.

Figueroa Quintet Recital Sponsored By Puerto Rican Government

The Figueroa String and Piano Quintet who recently gave a recital in Town Hall, New York, presented a program in Washington, D. C., at the Wardman Park Theatre, March 25, sponsored by the Puerto Rican Government.

American Music Courses Planned for Juilliard Summer School

Courses in American music will be presented at the Juilliard Summer School by Lamar Stringfield and Hazel Kinscella. Miss Kinscella is a new member of the summer school faculty.

For those interested in training helpful in military service, courses in band instruments, band conducting and band music arranging will be offered, George Wedge announced.

A concert schedule, free to summer school students, will be given by the artist faculty. Last season 25 recitals were presented at the school and broadcast over WNYC.

Blanche Ward in St. Petersburg Concert on Countrywide Tour

Blanche Ward, New York soprano and voice teacher, has started a countrywide tour. On March 15 she sang before a civic forum in St. Petersburg, Fla.

With her husband, the Rev. C. E. B. Ward, she has been active in humanitarian work through the League for the American Home, Inc. She also is engaged in war work and at Montclair, N. J., has provided musical entertainment for men in the services.

Harmony Guild Hears Netherlands Program

The Harmony Guild of New York met on March 18 in studio 806, Steinway Hall. Johan Franco, in charge of the program, arranged a survey of music of the Netherlands, presented by Nancy Velleman, contralto; Ruth Freeman, flutist, and William Masselos, pianist.

Verdi Club Holds Ball

The Verdi Club held its Skylark Ball on March 5 at the Hotel Plaza, New York. The program, which included an opera, and artistic tableaux, aided the Tupper Lake, N. Y., Veterans' Mountain Camp of the American Legion. Florence Foster Jenkins, president and Henriette Wakefield, chairman of the committee for the ball, were in charge.

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Escaping Bane of Prodigy Existence Sondra Bianca Finds Life Absorbing

SONDRA BIANCA,
ten-year-old pianist.

By EDNA HORTON

"Sunny," as the remarkably gifted ten-year old pianist, Sondra Bianca, is called, is a nickname that fits her aptly. It completely belies the ideas of abnormal personality development often associated with the child prodigy. This name was bestowed upon her by the famous sculptor, George Grey Barnard, when she used to play around The Cloisters on Riverside Drive, where he worked. Whether she is romping up and down the beach in summer, or making snow men in the park in winter; whether she is in a formal concert hall or playing with a group of children, the nickname still holds good.

In these days there are so many children with amazing technic and well-taught style that the public sometimes tends to show apathy over their appearances. But when one does show talents far beyond that, as Sondra does in her playing, and displays such qualities as a mature comprehension, emotional warmth and imagination, plus a certain spiritual quality, one is impelled to believe that here is a truly great artist in the making.

So it is not surprising that many a hardened critic or bored and skeptical musician has been stirred upon first hearing Sondra. And it is understandable that well known conductors such as Barbirolli, Rudolph Ganz, Otto Klemperer and Maurice Baron, as well as the men in the orchestras with whom she has played, have paid her tributes.

But do they feel sorry for her? Not at all! For it is apparent that Sunny is a normal, happy and healthy child, with a superabundance of gifts. Her personality, on the stage or off, wins her many friends. Spontaneity and friendliness are combined with poise and simplicity.

Days Wisely Planned

Sondra's day is wisely planned for both studies (music and general) and play. As the watchword in her technical practice is "relaxation plus control," so the watchword in her daily living is "balance." Association with other children and time for her favorite sports, which include swimming, horseback riding, skating, cycling and ping-pong, are never neglected.

The diverse qualities of her ancestral background also help to give balance. The restraint of the Anglo-Saxon that comes from the paternal side is merged with the colorful temperament of the Slavic maternal side. Sunny, however, is justifiably proud of the fact that she is a fourth generation American.

Most of Sondra's piano work has been done with her mother, tho she has also studied some on scholarships at the Curtis Institute and with Ernest Hutcheson. She studies theory, harmony and counterpoint, composition and conducting as well. Not only does she know thoroughly the orchestral scores of all her concertos, but she also does a very musicianly job of conducting other scores herself.

Naturally, imaginative poetry and good literature have a special appeal for her, but she also enjoys reading European and American history. She was rather embarrassed one day recently when a friend discovered her in the park absorbed in a geography book, and hastened to explain that she was just checking on maps so that she could follow the present war situation! She speaks French fluently and now is learning Spanish, being an adherent del politica del buen vecino. (The Good Neighbor).

A Fortunate Asset

A natural and fortunate asset is Sondra's confidence, which is balanced by her strong desire for constant improvement. When she was engaged as soloist with the New York Philharmonic-Symphony Orchestra for the opening concert of the Young People's series at Carnegie Hall on Nov. 1, she had but one brief rehearsal with the orchestra. Asked by someone if that didn't cause her to worry a bit, she immediately answered, "Of course not! After all, it's the Philharmonic!"

At that appearance she was enthusiastically received by a capacity audience and a friendly press. But the real thrill after that concert was not in receiving compliments, but having two desserts for lunch and then going out to spend a few days with friends in the country.

Other engagements in the past year have included concert programs, orchestral appearances and television and radio broadcasts. She played twice last summer with the Radio City Music Hall Symphony, being the youngest artist ever to be presented with them.

But Sondra seldom refers to past appearances. It is the new engagements she looks forward to, anticipating new experiences and friends. Her fall season will begin with a tour of fifteen concerts in the West. Others will follow both there and in the East.

Summer Music Program Arranged for The Cloisters

A special spring and summer program of recorded music on afternoons opened at The Cloisters, in Fort Tryon Park, New York City, on Easter Sunday. The concerts, in the Romanesque Chapel and Romanesque Hall continued daily through Easter Week. For the first time, the programs this year will be given throughout the entire summer on Tuesday and Thursday afternoons, weather permitting, in the garden court of the Cuxa Cloister. Songs of mediaeval pilgrims and troubadours, early dance tunes, Gregorian chants and other music in keeping with the setting, will comprise the programs.

Firkusny Gives Radio Program

Rudolf Firkusny, Czech pianist, broadcast a program of music by Chopin and Smetana on March 11 over WABC. He was introduced by Jan Masaryk, Vice-Premier and Foreign Minister of the Czech Government in Exile.

New Chorus Formed

A new chorus for greater New York has been established under the auspices of Greenwich House Music School, New York, by Edgar Varese, composer and conductor. Applications for membership may be made to The New Chorus, 46 Barrow Street, New York.

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FOR ORCHESTRA

TOCCATA by Frescobaldi, freely transcribed for orchestra by Hans Kindler.

This melodious, richly instrumented movement has been happily treated by Dr. Kindler. After the opening *grave*, there is a quick change of spirit and tempo, so that the vigorous *allegro giusto* which follows has added sparkle. Then follows a return to the original tempo, the motif being developed with elaborate embroidery by the violins. This is a thoroughly practicable and rewarding score, which plays about 5 minutes. (Mills Music, Inc., New York.)

CONCERT OVERTURE for Orchestra, by Leo Sowerby. Mr. Sowerby's well-known conciseness, directness and orchestral mastery stand out in this sprightly and engaging work, which comprises 60 pages in full score. There is a slight asperity of harmony in some of his pages, but it is never exploited for its own sake, rather to fill out a definite and vigorous design. The thematic substance is deftly realized. The score is a replica of the composer's own manuscript, with characteristic finesse and precision of notation. Acknowledgment is made to Henry Sopkin for editing the string parts. The scoring is for full orchestra, including kettledrum, snare drum, cymbals, bells and bass drum. (Music Press, Inc., New York.)

FOR CHAMBER QUINTET

Quintet for piano, 2 violins, viola and cello, by Ulric Cole.

Quintet for flute, 2 violins, viola and cello, by David Van Vactor.

These scores offer considerable contrast, and both were chosen by the Society for the Publication of American Music. Mr. Van Vactor's is the more aggressively modern. It has a predominant part for solo flute, but instead of decorative, rhapsodic writing, it is carefully integrated in the general development of the movements. The opening section is an *andante tranquillo*, the second a sprightly *larghetto*, the third a *pizzicato* section marked *allegro*, and the last a rushing *allegro molto*. The harmonies are sometimes harsh, the work as a whole has a vigor and inventive fertility that are refreshing.

Miss Cole's might be considered more in the Romantic tradition. It is written with considerable force and even passion. The piano has broad, sweeping chordal passages and arpeggios to perform, and the pianist must often manipulate chords of extended, chromatic sort. An *allegro appassianato* opens the score. The second section is an appealing *moderato*, while the third is a bustling *allegro*. Miss Cole writes throughout without key signature, yet her score is not overstrewn with accidentals. She shows in this work a large dramatic scheme and sense of effect. Both compositions are published in score and parts. (G. Schirmer, Inc., New York.)

REHEARSING NOVELTY FOR VOICE. Eugene Goossens, conductor, John Haussermann, composer, and Margot Rebeil, soprano, going over Mr. Haussermann's Concerto for Voice and Orchestra, scheduled for premiere April 24-25 by the Cincinnati Symphony Orchestra. The new work, which features the voice as a solo instrument, is believed to be the first modern composition written in this form.

BALLET SCORE

PERSEUS, ballet in seven scenes, by Stanley Bate.

The present score, written by the young English composer, Stanley Bate, now in America, dates from 1939 and was written and produced during the blackout at the Lyric Theatre, Hammersmith, when Mr. Bate was director of a ballet company, Les Trois Arts. The work, as well as his Cap over Mill, a second ballet, are still running in their third year in London.

The score is a brief one, in simple, rugged idiom, with some modern coloring in its harmonies. The prelude and seven scenes concern the following episodes: Vision of Athlene; Perseus in the House of Polydectes; Perseus Prays to the Gods and Is Given the Magic Sword, Shield and Sandals; Perseus Visits the Grey Sisters (a vigorously dramatic episode); In the Garden of the Hesperides (an atmospheric waltz section); Perseus Slays Medusa; Interlude; Andromeda Chained to the Rock; Perseus Rescues Andromeda from the Sea Monster; They Depart in Triumph; The Feast at the Court of Polydestes; Perseus Turns the Guests to Stone and Departs. The work is well adapted for use by even small ballet companies, and the music can be played with effect on a piano. (Schott & Co., Ltd., London; Associated Music Publishers, New York.)

MUSICAL PAGEANT

THE SONG OF AMERICA, compiled and written by Walter Raiguel with music by H. Alexander Matthews. Entitled "an historical pageant," it has characters miming the action while a chorus does the singing, and provision also is made for dancing.

As its title implies, the work portrays the blending of the various races into the single nation that is America today. Mr. Matthews has written some of the music: other numbers are drawn from racial songs known to everybody and, since it is not designed for singers beyond the average, Stephen Foster is not overlooked.

In these times when schools or small choral groups are seeking something of a patriotic nature, this "cantata" can easily fill the bill. Orchestral parts are available or it can be offered with piano accompaniment. (Oliver Ditson Company, Theodore Presser Co., distributors.)

SONGS

THE FAIRY LAKE, a setting by Emmy Brady to one of Moira O'Neill's Songs of the Glens of Antrim. A brief encore number reflecting the Scottish idiom with a running accompaniment as the voice portrays the "little lough (lake) where the herons gather for fishin' and the horsemen come ridin' roun' an' roun'." (Galaxy Music Corp., New York.)

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OPEN MY EYES TO BEAUTY, another ballad by Gustav Klemm, in a spirited, triplet manner that carries the singer to a top G with an alternate B flat. Marked to be sung with great vigor and ardent warmth, it builds from a single forte to a triple *f* with a brief key change, which soon returns the main idea enharmonically. Tuneful and joyous, it is not difficult for an average soprano or tenor. (Galaxy Music Corp., New York.)

SONG TO THE DARK VIRGIN, by Florence B. Price, provides a moving vocal line which makes ample use of triplets against a running accompaniment of divided chords. Dramatically the voice rises and sweeps finally to a top G. (G. Schirmer, Inc., New York.)

IF THOU GO WITH US, by Robert Coverley, to a text by Herbert J. Brandon, arranged for medium voice, has a range between low D and a upper F, making it suitable for soprano, mezzo-soprano or baritone. Primarily in one key, both melody and accompaniment are easy and both singable and playable. (Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia, Penna.)

NOTHIN' FOR MY OWN, words and music by Ben B. Lipset and Hugo Perette, as the name implies savors of the Spiritual idiom and is another number which baritones could use either on their formal programs or as an encore. Almost in the parlando manner, it portrays the feelings of a farmer who has his "plowin', sowin' and reapin'" and is philosophic about his status in life "'cause the Bible says 'tain't right to complain." (Chappell & Co., Inc., New York.)

IF LOVE WERE LIKE THE TUNE, by Clarence Olmstead is a 16-measure brevity, lyrical, is primarily to be sung in subdued manner and within a limited range. An interesting encore item. (Galaxy Music Corp., New York.)

I SHALL GO QUIETLY, by Pauline Donecker, despite its dolorous title, possesses a charming melody with a running accompaniment, the two hands playing broken chords practically in sixths throughout although not in the contrasting middle section. The range is a top F sharp and low E. (Galaxy Music Corp., New York.)

FUNERAL OF A NAGO KING, by Hekel Tavares, in an English version of the Portuguese text by Raul Silva, makes available an interesting song which makes demands upon a contralto. The number, already used by Marian Anderson, portrays the funeral procession of a native king in a slow funeral march melody while the voice has reiterated notes in a parlando fashion. A decidedly effective interpretative number. (Galaxy Music Corp., New York.)

FOR ORGAN

A FEDERAL PROCESSION, by Cyrus S. Mallard, is suitable for a breathing space on a recital program or can be used for church services. Not difficult, it has a charming lyric middle section with the final part being a return of the forte opening idea. (Theodore Presser Co., Philadelphia, Penna.)

GRAND CHORUS ON CREDO III, by Richard Keys Biggs, dedicated to the memory of the late George Fischer, president of J. Fischer & Bro., at the time of his death. The composer takes a basic motif of four measures and alters both the key and rhythm frequently with slight dynamic contrasts. Full chords are indulged in as he reiterates his original thought, building to a stately climax. (J. Fischer & Bro., New York.)

MIST, by E. W. Doty, as its title implies is mood music, the open fifths giving an abstract, ephemeral quality to it. The dynamic range is limited to an mp to pp with a momentary mf where there is a slight motion. Otherwise the use of octaves and fifths, the individual tones being played and then sustained gives a dreamy quality to the work. (J. Fischer & Bro., New York.)

THREE MINIATURES, by George Frederick McKay, comprise a Chorale (Child's Prayer), Aubade and Noel. The first is a soft, childlike episode, the second more spritely and expressive and the third, marked allegro jubilante, is in two-part form with sustained chords, ff as a climax. As a little suite it would add interest to a concert program. (J. Fischer & Bro., New York.)

PRELUDE ON ST. FABIAN, by F. Rayner Brown, is one of a series on familiar airs. Not difficult, it is largely in sixths moving from a minor in the first section to a repetition, this time in the major for the second statement. The registration as indicated bears out the simplicity of the arrangement. (Elkan-Vogel Co., Inc., Philadelphia, Penna.)

CHURCH MUSIC

GREGORIAN KYRIALE, by the Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, Pittsburgh, Penna. Father Rossini is one of the most active composers in the Roman Catholic music field and has provided much liturgical music in various forms. This latest volume, comprising 177 pages, is arranged for voices in the middle register, with Father Rossini's own organ accompaniment of easy figuration. There are numerous settings of parts of the Mass, especially the Kyrie and Sanctus. The various festival periods of the year are taken into consideration, and the second part provides several chants. In a word, it is a summary of the Church offices for the year and the various special observances, including requiems. (J. Fischer & Bro., New York.)

TENEBRAE FACTAE SUNT, as set by Robert Hernried, is particularly timely at this season of the year. Arranged for three equal voices, it sometimes provides for a fourth voice and is to be offered *a cappella*. The composer has provided that it may be sung as a motet as well as in its place in the mass. Each voice has its place and all move evenly together, often chromatically. The score is dedicated to Bishop Henry P. Rohlman of Davenport. (McLaughlin & Reilly, Boston.)

Ethel Glenn Hier's Works Heard in Lecture-Recitals

Ethel Glenn Hier's lecture-recital on March 3 for the Philharmonic League of the Elizabeth Philharmonic Orchestra in Altenburg Auditorium, Elizabeth, N. J., was the latest in a series of appearances this season by the composer-pianist. Miss Hier discussed her Carolina Suite for orchestra with illustrations at the piano. This suite, in four parts entitled Cousin Callie's Garden; Tramp to Holly

Hedge; Mocking Bird; and Twilight on the Plantation, was performed by the Elizabeth Philharmonic Orchestra in the Masonic Temple in that city on March 10 under the direction of August May.

Miss Hier recently discussed American Composers at the MacDowell Colony for the D.A.R. at Abraham Clark Chapter House, Roselle, N. J. A program of her works was given for the music department of the Clio Club of that city by Miss Hier. At Ohio State University, her song. Down in the Glen, was sung by Mrs. William F. McDonald at a concert honoring Ohio composers given by the Society of University Women. This number and If You Must Go were programmed by Mary Bothwell at a recent concert of the Composers' Press. At previous concerts of this organization, Miss Hier's Gulls was sung by Ruth Shaffner and her Fairy Ring by Rose Dirman.

Miss Hier has written a play in seven short scenes entitled Boyhood and Youth of Edward MacDowell, based on the life and works of the noted American composer. It was originally written for her own pupils and had its premiere under the auspices of the Junior MacDowell Club at Roselle, N. J. It has since been presented throughout the country by student groups and professional actors. It is being widely used this season in benefit performances for the MacDowell Colony Studio Fund.

Among other works of Miss Hier are A Day in the Peterborough Woods; Asolo Bells, for orchestra, and The Mountain Preacher, based on poems of James Still, for chorus and orchestra.

Grace L. Austin's Song Offered by Florida Chorus

ST. PETERSBURG, FLA.—Grace Leadenham Austin's song, Mammy's Baby Chile, was heard on the program of the Carreno Club on March 16 at the Princess Martha Hotel. It was sung by the chorus under the direction of Victor H. Kasper. Miss Austin was a member of the first soprano section of the ensemble. The composer was introduced to the audience by Mrs. Cecile R. Littlefield, chairman of the chorus.

Chapin Poem in Exhibition

WASHINGTON, D. C.—Katherine Garrison Chapin's title poem of new book of poetry, Plaint Chant for America, has been placed next to Walt Whitman's O Captain! My Captain! and Stephen Vincent Benét's Litany for Our Time in the exhibition of American poetry at the Library of Congress.

Included with the original manuscript is her photograph and also the title page of the musical score by William Grant Still, published by J. Fischer & Bro., New York.

New Opera Company to Award $1000 for U. S. Work

A competition for an opera by an American-born composer with a cash award of $1,000, and a guarantee of performance by the New Opera Company during the fall season of 1943, has been announced by Mrs. Lytle Hull, president of the company. An opera with an American theme is "preferred."

Olin Downes, music critic of the New York Times; Howard Barlow, conductor of the Columbia Broadcasting and Baltimore Symphony Orchestras, and Albert Stoessel, member of the Juilliard School of Music faculty and conductor of the Chautauqua Symphony, all American-born will be the judges. The competition closes Nov. 1, 1942, and manuscripts may be submitted up to that time at the offices of the New Opera Company, 113 West 57th Street, New York City. To prove that he is American-born, the composer is required to submit either a birth certificate or affidavit of birth with his score. Scores must be submitted anonymously.

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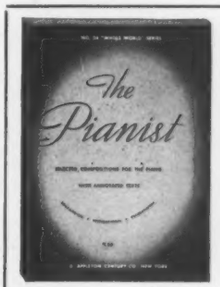

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HOLLYWOOD

(*Continued from page 4*)

Bruno Walter's final conductorial appearance with the Philharmonic Orchestra was given in the Philharmonic Auditorium recently. He gave a notably fresh and invigorating exposition of the Haydn 12th Symphony, in B flat, and climaxed a conventional program with the Brahms Second Symphony, delivered with much dynamic force. Between the two symphonies was Debussy's La Mer, given with Germanic exactitude quite inappropriate to the concept.

Cavalleria in English

A tensely dramatic, streamlined version of Mascagni's Cavalleria Rusticana, was sung in clearly understandable English by a group of resident artists with the cooperation of the WPA Symphony Orchestra under Carl Bowman in Embassy Auditorium. The direction by Vladimir Rosing brought out the action exactly as in a stage play, every movement properly motivated to advance the story. Only the principals appeared on the stage, which remarkably heightened the drama and made the story seem closer knit, the choirs in the church scene singing from upper boxes.

Santuzza was dramatically sung by Laura Saunders; the part admirably suited her warm, opulent tones, and she acted with telling emphasis to score a vociferous ovation. Henry Korn showed a strong tenor of appealing timbre as Turiddu, Brenson McCormich gave Alfio in a pleasing, robust baritone, Kathryn Oaks showed a charming soprano and acting ability as Lola, and Gladys Yambert was an excellent Mama Lucia. Carl Bowman conducted securely and efficiently. Preceding the opera, the Los Angeles City College A Cappella Choir gave a short program under the skilled direction of Ralph Peterson, and George Burnson, baritone, was soloist in Kleinsinger's effective cantata, I Hear America Singing.

Rachmaninoff Recital

Sergei Rachmaninoff played to a packed house in the Philharmonic Auditorium, beginning with Mozart Variations in A major, exquisitely limned and continuing with a thoughtful, introspective reading of the Beethoven Sonata, Op. 111. Romantic appeal marked a Schumann Novelette, and Rachmaninoff's own transcription of the Bach E major Partita proved effectively pianistic. The last half of the program was devoted to a group of songs arranged for piano by Liszt, Tausig and the composer-pianist himself. It was a play to the gallery, wallowing equally in sentiment and arpeggios.

San Carlo Opera Returns

The San Carlo Opera gave a well sung and completely enjoyable season in the Philharmonic Auditorium, starting Feb. 27 with La Traviata, continuing next day with a matinee of Faust and evening of Carmen. Martha was coupled with Cavalleria Rusticana for March 2, the week continuing with Trovatore, Rigoletto, Boheme, Tales of Hoffmann, Lucia (matinee) and Aida. Martha and Tales of Hoffmann were given in carefully enunciated English which the singers made commendably understandable, and were particularly well received. Carlo Peroni conducted all the operas with his customary routined skill, costumes were adequate and the settings were the same as in former years.

Several new singers had a chance this season to show their considerable talents. Tenor Eugene Conley made an emphatic impression, singing Alfredo, Lionel, the Duke of Mantua and Hoffmann in beautiful and appealing tones with an effortless top. Petite Grace Panvini displayed a lovely, warm coloratura, making a decided hit with her debut as Lucia, and singing Gilda and Olympia as well. Richard Wentworth sang an excellent Mephistopheles, stepping in at the last moment. A resident basso, young Jerome Hines, sang a striking Ramfis, showing a fine voice and unsual talent. Francis Naya as Edgar showed a tenor of appeal and finesse. The well experienced Carlo Morelli gave a good account of Germont and Rigoletto.

Other highlights of the season were Lucille Meusel's exquisite Violetta and Antonia and delicate Martha, Leola Turner's charming Marguerite and vivacious Musetta, Coe Glade's superb Carmen and intriguing Amneris, Sydney Rayner's admirable Rodolfo and Turridu, Aroldo Lindi's stirring Manrico and Jose, Mostyn Thomas' virile Escamillo, Mario Valle's sterling Ashton and Harold Kravitt's magnificent Dr. Miracle. Mobley Lushanya made a dignified Leonora, Anne Roselle sang an experienced Aida, and Charlotte Bruno, Stefan Kozakevich, Francesco Curci, and others of the company contributed well routined support. The dancing was particlarly good, led by the ethereally poised Lydia Arlova and the characterful Lucien Prideaux.

Beasley Singers Appeal

Artist students of Mebane Beasley gave a series of opera vignettes at the Assistance League Playhouse recently. Pagliacci was given almost in entirety, with excerpts from Faust, Rigoletto and Cavalleria Rusticana following. Hugh Edwards as Tonio showed himself a young baritone of unusual talent. Barbara Reeves sang Nedda in a firm and attractive soprano, and Al Winter provided a dramatic Canio in an agreeable tenor. Guest artist Antonio Banuelos showed a tenor of much promise when fully brought under control, and was joined by Josephine Evans, coloratura, Diana Sward, mezzo-soprano, and Mebane Beasley, baritone, for an effective rendition of the quartet from Rigoletto. Robert Marks displayed a virile bass as Mephistopheles, while Randolph Coffman showed a pleasing tenor as Faust. Others of the talented young people were Edith Lucas, Harold Newman, Wilfred White, Martha Baxter and Charles Kipp. The small orchestra was directed by Umberto Sistarelli.

Vernon Spencer Artists Heard

Artist students of Vernon Spencer appeared in recital March 7. Ray Cooper showed fine tone quality and musicianly interpretation in three Sketches of Norwegian Life by Grieg, delivered with effective colorings. Rose Freedman gave a fine performance of the difficult Sonata of Sigtenhorst-Meyer, encored with an even more difficult Etude in doublesixths by Vernon Spencer. Luise Errol gave a scintillating Concert Valse by Spencer, the Rachmaninoff Polka, an effective Valse Triste by Henriks and the bravura Strauss-Schütt, Vienna Life. Eldana Fore offered the Sibelius Romance and the Mac Dowell Rigaudon. Guest artists were Laura Nemeth Saunders, soprano, who sang arias from Mary Carr Moore's opera, Legend of Provence and from Cavalleria Rusticana, and a song, October is a Witch, by Richard Drake Saunders, and Lizetta Lolova, violinist, who played the Paganini D major Concerto.

SINGERS NAMED AMONG AMERICA'S BEST DRESSED WOMEN
as selected at the annual luncheon of the Fashion Academy at the Waldorf-Astoria Hotel, New York. Left to right: Jean Tennyson, best dressed in radio; Hilda Burke, in opera; Gloria Callen, in sports; Dinah Shore, in night clubs; and Ilka Chase, author.

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San Francisco Stirred by Visits Of Stars and American Premiere

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Pianists, singly and in clusters, dominated the musical picture in this city during recent exciting weeks. Jose Iturbi and Sergei Rachmaninoff gave recitals. Jakob Gimpel and a four-piano ensemble composed of Rudolph Ganz, E. Robert Schmitz, Eugene List and Dalies Frantz appeared as soloists with the Symphony. There were also solo recitals by two excellent resident pianists, Janet Graham and Maxim Schapiro.

Iturbi and Rachmaninoff need no discussion at this late date. Iturbi played in his usually vivid and brilliant fashion, centering his program in the Chopin B minor sonata. Rachmaninoff gave an exceptionally rich and varied concert, exercising his romantic fascination on Beethoven's Opus III and works of Schumann and Mozart, and exhibiting his immense virtuosity in a curious group of songs transcribed as piano solos by Liszt, Rachmaninoff himself, and others.

Mr. Gimpel provided an electrical display of virtuosity in the Strauss Burleske. The four pianists presented a finely musical performance of the Vivaldi-Bach concerto and an amusing performance of Manuel Infante's noisy Andalusian Dances. That thoughtful refinement and scholarships are not incompatible with the utmost vividness and musical interest was shown in the recitals by Miss Graham and Mr. Schapiro. Schapiro's was the second in a remarkable series of programs surveying the entire piano literature.

Another soloist with Pierre Monteux and the San Francisco Symphony was Zino Francescatti, violinist, who gave Lalo's Spanish Symphony and a thrilling presentation of the Ravel Tzigane.

Meredith Willson Work Premiered

Among the other symphonic events of importance was the first performance of an impressive tone poem by Meredith Willson entitled The Jervis Bay, commemorating the heroism of the captain and crew of a British freighter of that name which stood off a German battleship and enabled the convoy of which it was a part to make port in safety.

Monteux directed great performances of Mendelssohn's Italian Symphony, d'Indy's second, the second of Beethoven, Debussy's Iberia, and other works.

Organists also had something of an inning. Joseph Bonnet coped valiantly with the organ of San Francisco's Civic Auditorium, as soloist with the Symphony in a Handel concerto. Carl Weinrich gave a brilliant demonstration of the riches of the organ literature in a solo recital.

Isaac Stern gave a colossal violin recital early in the month, huge in virtuosity and equally remarkable for the scope of musical command the young artists has developed.

Marian Anderson's song recital was, as always, the last word in such events. The standard of chamber music was splendidly upheld by the San Francisco Trio and the Music Lovers' Society.

On the last day of the month Rudolph Ganz auspiciously inaugurated his annual series of young people's concerts with the San Francisco Symphony.

Samoiloff Artist Wins $500 in Opera Auditions of Air

Robert Brink, baritone, artist-pupil of Lazar Samoiloff, received a special award of $500 in the annual Metropolitan Opera Auditions of the Air. Mr. Brink, chosen to participate in the finals of the competition, was given his prize at the last broadcast. The Metropolitan Opera, under the terms of the award, also retains an option on his services.

Annie Louise David Returns

Annie Louise David, harpist and teacher, a valued Musical Courier reader for forty years, has returned to her studio after an illness and resumed her teaching. Despite blackouts, Mrs. David reports, her class of harp students is larger than ever this season in Hollywood.

Rare Old English Music Among Recent Recordings

By HERBERT F. PEYSER

WILLIAM BOYCE (arr. Constant Lambert)
The Prospect Before Us. Played by the Sadler's Wells Orchestra, conductor, Constant Lambert. (Victor.)

William Boyce, a follower of Henry Purcell and a contemporary of Handel, is regarded as a minor British composer. We have learned that "minor" composers in the eighteenth century had a way of writing a considerable amount of exceptionally delightful music. Boyce, irrespective of his "inferiority" to Purcell, Handel, Bach, Vivaldi and other of his betters, was partly rescued from oblivion by the enterprising Constant Lambert in 1940, when that conductor arranged and utilized some of it in a ballet called The Prospect Before Us, based on an incident in the life of the 18th century dancers. The extent and nature of Mr. Lambert's "arrangement" I am unable to tell. But from what has here been recorded one gathers that he deserves a liberal vote of thanks for resuscitating this bright, cheery, vital music. Purcell might have written not a little of it. A good deal has the true savor of the English earth and all of it is fresh and invigorating. The various numbers are called Ballet Scenes, The Rehearsal, Fire Scene, The Lawyers, The Urchins, Street Scene and such. Under Mr. Lambert's high spirited direction the Sadler's Wells Orchestra plays this music most exhilaratingly.

MOUSSORGSKY
Pictures at an Exhibition. Played by Alexander Brailowsky, pianist. (Victor.)

Moussorgsky's Exhibition Pictures have become such a conductor's show piece and such a stamping ground for orchestrators, big and little, that some of us have grown to dread its incessant appearances on symphonic programs. Rightly or wrongly, Moussorgsky wrote it as a piano composition and in this form one hears it much less frequently. Personally, I am glad to encounter it for a change in its original medium, rather than distended and often overladen with showy orchestral effects. Mr. Brailowsky has the virtuosity to treat the individual and striking features of the successive pieces. Doubtless many will continue to prefer these in their diversified orchestral wardrobe. On the piano, it must be confessed, the series seems excessively long winded and even grows tiresome.

RACHMANINOFF
Rhapsody on a Theme of Paganini, for piano and orchestra. Played by Benno Moiseiwitsch and the London Philharmonic Orchestra, conductor, Basil Cameron. (Victor.)

It has been my misfortune never to have heard this work played by its composer and I can, therefore, not draw comparisons between his performance and that of Mr. Moiseiwitsch. The latter gives, however, a large-scale virtuoso interpretation which, with the fine orchestral complement furnished by the London Philharmonic players, does fine justice to the ingenuity of this unusual score, one of the most striking things Rachmaninoff has done.

SINGLES

WAGNER
Evening Star Song, from Tannhäuser; Jerum, Jerum, from Meistersinger. Sung by Nelson Eddy, baritone. Orchestra conducted by Robert Armbruster. (Columbia.)

Wagnerites will get little pleasure out of these numbers, which Mr. Eddy, in English translations of a sort, delivers more in the manner of ballads than with a correct feeling for authentic Wagnerian style.

MOZART
Thre German Dances (K. 605). Played by the Vienna Philharmonic, conductor, Bruno Walter. (Victor.)

These dances, if not the greater Mozart's are none the less typical and but pleasant. The third of them is the one which, because of its use of sleighbells, has been called The Sleighride. Mr. Walter conducts them with affection and the one-time Vienna Philharmonic plays them well.

VERDI
Per me giunto, from Don Carlos. Sung by Donald Dickson, baritone, accompanied by the Victor Symphony Orchestra, conductor, Robert Armbruster. (Victor.)

Don Carlos is one of the greater Verdi operas one would like to hear properly revived at the Metropolitan. Mr. Dickson gives a competent performance of one of its finest airs. The reverse side of the record offers his vigorous delivery of a tawdry setting by Martin Skiles of the duel ballad, from Rostand's Cyrano de Bergerac.

SAINT-SAENS
Le Rouet d'Omphale. Played by the National Symphony Orchestra, conductor, Hans Kindler. (Victor.)

Like so many others of Saint-Säens's symphonic poems, Omphale's Spinning Wheel might be described as orchestral salon music. Yet it is so dainty and well made that one regrets the neglect into which it has fallen. A few performances like the tasteful one Mr. Kindler and his orchestra have here given should do something to rehabilitate it.

FAURÉ
Sonata for Violin and Piano, in A major. Played by Mischa Elman and Leopold Mittmann. (Victor.)

The enthusiasm of the French for Gabriel Fauré usually seems excessive and sometimes downright unaccountable. Yet without falling into their state of idolatry one can admire much of his chamber music. Probably Fauré wrote more profoundly and ambitiously in his later years than in 1876, the date of this sonata. Nevertheless there remains something extremely lovable about this youthful score. Mr. Elman harbors an obvious affection for it and, together with Mr. Mittelmann, plays it well, with good taste and without excesses of any kind.

ERNO BALOGH

Erno Balogh Returns to Make Radio Appearance with Rapee

Erno Balogh has returned to New York following a two months coast-to-coast tour. Included among his recitals were appearances at a number of universities and colleges. On May 3 the pianist will play concert Allegro, Op. 134, by Schumann with the Music Hall Orchestra under the direction of Erno Rapee over WJZ and the blue network.

English Duo to Make Records

A series of four albums including one of Elizabethan music, one by Purcell, another of modern English numbers and a fourth of miscellaneous songs will be made by the English Duo, Viola Morris, soprano and Victoria Anderson, contralto. The albums will be issued by RCA-Victor.

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Heard in the Studios

Queena Mario

Ethel Barrymore Colt has returned from a tour with the Columbia Grand Opera Company during which she sang Nedda in Pagliacci and Musetta in La Boheme.

Edward Kane sang the principal tenor role in Mozart's The Abduction with the Trenton Opera Company last month. He and Andzia Kuzak are to be featured at the Strauss Festival in Newark.

John Baker was guest soloist during Holy Week in churches in New York, Orange, N. J., and Ridgewood, N. J. He recently was assigned a singing role in Gertrude Lawrence's show, Lady in the Dark.

All are artist-pupils of Queena Mario who has been engaged to teach, at the Juilliard Graduate School, the courses in operatic stage technic conducted by the late Charles Hackett.

Harry Jompulsky

Kelly Rand, baritone, is singing with Five Marshalls on the Ted Steele show heard over the Blue Network. Joyce Hunter is touring the Loew's Circuit with her husband Mischa Auer, movie actor. Ross McLean, baritone, is singing at the Rogers Corner in New York.

Roger Coleman, tenor, has signed a new contract with the NBC Red Network. Calvin Boughman, tenor, has been signed by Erno Rapee for the Radio City Music Hall. Clifton Hughes, baritone, gave a recital of songs at the Hotel St. George on Feb. 12. Louise Taylor, soprano, was heard in recital at the Jackson Heights Music Club on Feb. 27.

Robert Hall Collins, baritone soloist of the First Church of Christ Scientist, Boston, gave a recital in Boston and another in New Hampshire. Helen Place, dramatic soprano of Providence, R. I., sang before the Governor and State Officials on Washington's birthday at the State House in Providence.

All the above are artist-pupils of Harry Jompulsky.

La Forge-Berúmen

Frank La Forge and two of his artist-pupils, Ellen Berg, 12-year-old coloratura soprano, and Walter Cassel, baritone, gave a lecture-recital on March 1 for the benefit of the Daycroft School, Stamford, Conn. Mr. La Forge discussed the lives of the composers represented on the program and also accompanied the artists. Miss Berg last year appeared with the New York Philharmonic-Symphony at a children's concert conducted by Rudolph Ganz.

JANE FREUND-NAUEN

Photo by Blackstone Studios

QUEENA MARIO

Edith May Lander, soprano, and Luise Mayhew, pianist, gave a joint program on March 6 at Mark Twain H. S., Yonkers, N. Y.

Several hundred sailors at the Naval Radio Station, Darien, Conn., heard the Balladeers, male quartet, on March 10. The group sang 15 numbers. Beryl Blanch again accompanied them at the piano.

John C. Dickson

Ardelle Warner, contralto of the Philadelphia Opera Company, is now on tour with engagements in Canada and on the Pacific Coast.

Giuseppe Balestrieri, tenor and Nora McGonnell, soprano, are teaching while continuing their work with Mr. Dickson.

San Carlo Opera Company Plans N. Y. Season

Fortune Gallo has announced that he will bring his company to the Center Theatre, Rockefeller Center on Friday, May 1, for a spring season. The engagement will be the company's fifth in the theatre.

The current tour of the company was inaugurated in Washington, D. C. Cities which have heard the ensemble are New Orleans, Los Angeles, San Francisco, Seattle, Vancouver, Salt Lake City, cities in Colorado, several mid-west universities, and Chicago (Civic Opera House) from which Mr. Gallo brings the company to New York.

The personnel this season includes several new singers in the soprano and tenor sections. Carlo Peroni, who was one of the Chicago Opera Company conductors last fall, will again be the musical director.

Jane Freund-Nauen to Present First Students' Recital

Jane Freund-Nauen, formerly of the Metropolitan, Covent Garden and Mannheim Court operas, will present her first students' recital on April 11 in Wurlitzer Auditorium, New York. Among those who will appear are Thelma Kosen, Sonja Timken, Muriel McDermott, Evelyn Pincon, David Dreshler, Gertrude Baumann, Ann Rust, Henry Lawrence, Jose Neville, Maria Shacko, and Shirley March. The program will include songs of Bohm, Gretchaninoff, Brahms and Strauss and arias from Tosca, Barber of Seville, Samson, and Marriage of Figaro; a duet from Il Trovatore and a trio from Rosenkavalier.

Helen Chase

Margaret Speaks, soprano, gave her annual Town Hall, New York, recital last month. Lillian Stephens, Texas soprano, who has been heard in New York recitals during the past two years, gives a Town Hall recital this month. She also will be heard in Troy, N. Y. Raymond Ross, baritone, gives his annual recital at Steinway Hall this month.

Margaret Brown, soprano, in addition to radio programs and opera appearances this Spring will give a Steinway Hall concert in May. She was assisting artist with Prince Alexis Obolensky at his Hotel Beekman concert recently. Her other engagements include a concert at the Hotel Biltmore.

James Landi, tenor, in addition to appearing with the Mascagni Opera Company, gave a concert at the Hotel St. Regis on March 14. Flora Campagnini, soprano, known also as Chiquita, and Jean Lee, mezzo-soprano, have been heard with various opera companies.

Lee Kingston, soprano, sang Santuzza recently at the Community Opera Hall, New York. Collins Bain, lyric tenor, has been heard on several New York club programs.

These artists are from Helen Chase's New York studios.

Vera Curtis Lecture-Recital Series on Ring Cycle

Vera Curtis concluded her series of lecture-recitals on Wagner's Ring Cycle and Parsifal at her New York studio on March 7. Miss Curtis gave a resume of the Ring and illustrated it at the piano.

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Music Loses Champions In Zweig and Zemlinsky

(*Continued from page* 11)

a kind of musical safeguard in Central Europe; that so long as he labored there, music in these countries seemed in safe keeping. From the papers we know that his beginnings were in Vienna, under the protectorate of Brahms, who thought very highly of him. He was the first conductor of the newly founded Vienna Volksoper, which at the beginning of the century was of great importance for Vienna and whose performances under Zemlinsky were exemplary.

Then Zemlinsky was brought to the Hofoper by Mahler. But he left this institution the same time as Mahler, went to Mannheim and thence to Prague, where there were two large operatic establishments, the Czechish National Theater and the German Landestheater. At the latter he became chief and remained so for eighteen years. As long as he was there the theatre counted for one of the best in Europe. Then he went to Berlin, which at a time had three opera houses, and conducted at the third and newest, the Kroll Opera, where Klemperer also was active. Afterwards the Kroll Opera was given up and Zemlinsky went to Vienna, there to devote his life to composition. He had written a number of really fine operas (among them the charming comic opera, Kleider machen Leute), symphonic works and three string quartets, which belong to the best in chamber music. Zemlinsky was the friend—and for a time the teacher—of Schoenberg; and as happened to all who came into Schoenberg's vicinity Zemlinsky was sometimes influenced by Schoenberg's style. But he soon returned wholly to his own manner and would certainly have achieved big things if he had not used himself up with all his restless work. All the same, he lived to be almost seventy. An impartial history of music and of music-making in Europe can never overlook the debt that many listeners, pupils and collaborators owed Zemlinsky. To perform his compositions would not only be a matter of justice but would be the cause of a good deal of pleasure. Yes, and might even create a not inconsiderable sensation.

ALEXANDER VON ZEMLINSKY, 69, noted composer, conductor and teacher, died on March 16 at his home in Larchmont, N. Y. He had come to America in December, 1938, after a long and distinguished career in Vienna. In his early days a friend of Mahler and Brahms, and later the teacher and brother-in-law of Schönberg, he had also taught, among others, Erich Korngold and Artur Bodanzky.

Born in Vienna, Oct. 4, 1872, he studied at the Conservatory in that city with Door, Krenn, Robert Fuchs and J. N. Fuchs. He conducted at the Karltheater 1900 to 1906, for two years at the Vienna Kolksoper, for a season at the Hofoper, then for three years at the Mannheim Opera, and from 1912 to 1927 at the German Opera in Prague. He also directed the new Music Academy in that city. After the latter year he was active at the Berlin State Opera and as conductor of the Philharmonic Choir. In 1932 he returned to Vienna. His first symphony had won the Beethoven Prize of the Friends of Music.

His first opera, Sarema, was awarded the Luitpold Prize in Munich and was produced there in 1897. Mahler gave his second opera, Es War Einmal, at the Vienna Opera in 1900. In 1910 His Kleider Machen Leute was produced at the Volksoper, and Der Zwerg, an opera based on Wilde's Birthday of the Infanta, was premiered in 1921. His last stage work, Der Kreidekreis, on a Chinese legend, was successfully sung in 1931 by several European opera houses, including that of Zurich. His other works included chamber and choral compositions, and a Sinfonietta given by the New York Philharmonic under Mitropoulos last year. He is survived by a widow, Luise, and a daughter, Johanna, by his first marriage.

MARGUERITE LEMON PAULING-EMRICH, 55, a former opera singer, died on March 10 in New York. A native of Indianapolis, she sang in opera and concert and was heard at Covent Garden and, as Micaela in Carmen, at the Metropolitan in the 1903-04 season. She also was heard as soloist with orchestras in Boston and Philadelphia and with the New York Philharmonic. In New York, she was a pupil of Alice Garrigue Mott. In 1910-11 she created the principal role in Tiefland at Covent Garden. Her husband survives.

THERESA SCHMANDT DIETMAN, former oratorio and concert singer and for more than 30 years a teacher of singing in Brooklyn, N. Y., died in that city on March 10. She was a member of many musical societies.

CARL FISCHER 3rd, 30, grandson of the late Carl Fischer, New York music publisher, died in Englewood (N. J.) Hospital on March 14. He lived in Tenafly and was connected with aviation manufacturing. His widow, his mother and a sister survive.

MAY ANGLE SCHENCK, 82, former concert pianist and once the accompanist of the old Rochester Opera Club, died in that city on March 14. She was the widow of Ludwig Schenck, who had been a member of the faculty of the Eastman School of Music and a director of the Rochester Symphony Orchestra and the Rochester Philharmonic Society. Two daughters and a brother survive.

EDWIN A. SABIN, 78, widely known violin teacher of Boston, died in that city on March 11. A graduate of the Berlin Hochschule, he went to Boston after his study and became active as teacher and orchestral musician. For many years he was instructor at the Perkins Institute for the Blind and founded an orchestra of 40 blind players which gave many performances. He also wrote many articles on violin problems for students.

CORINNE DUMONT, 66, for 17 years contralto soloist at the Second Collegiate Church, New York, died on March 23. She had been soloist at the Bangor, Me., festivals, under the direction of the late William Chapman, and had toured with orchestras led by Walter Damrosch and Victor Herbert. She was born in Columbus, Ohio, and was the widow of Charles W. Dumont, former president of the American Law Book Company. A brother and a sister survive.

HERMAN A. UIHLEIN, 55, industrialist and music patron of Milwaukee, member of a widely known family, died recently while on a trip to Texas. A graduate of Cornell University and Columbia University Law School, besides his numerous business interests he was an enthusiastic promoter of musical activities. He financed the Milwaukee Philharmonic Symphony Orchestra of 85 members directed by the late Frank Laird Waller.

ARTHUR MICHAUD, tenor and voice pedagogue, died at his Hollywood, California, home on Feb. 25. Formerly a singer with the Paris Grand Opera Mr. Michaud had taught in Hollywood for the past six years, and before that had a studio in Carnegie Hall, New York. He is survived by his widow, Ethel Killion Michaud, coloratura soprano and teacher.

ELIZABETH C. WILSON, 87, who conducted a school of music for many years in West Orange, N. J., died in that city on March 2. Born in England, she came to West Orange 35 years ago. Two sons and a brother survive.

ENRICO ODIERNO, 60, New York representative of the Philadelphia La Scala Opera Company, died in the Academy of Music in that city on Feb. 19 during a performance of Il Trovatore. He had been active in music circles as an agent and talent scout for 35 years.

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Indianapolis Applauds Visits of Eminent Guests

By CORBIN PATRICK

(Picture on Page 3)

INDIANAPOLIS, IND.—Fabien Sevitzky returned to the podium after his customary vacation to conduct the Indianapolis Symphony orchestra in its seventh pair of subscription concerts with Lotte Lehmann as soloist, singing superbly. The soprano joined the orchestra in a group of Richard Strauss songs, Elsa's Dream and the Love Death by Wagner. Mr. Sevitzky also presented John Alden Carpenter's Symphony No. 1 in C minor, with the composer in attendance.

The orchestra played an engagement at Indiana University, Bloomington, also, with Mr. Sevitzky conducting the world premiere of Anis Fuleihan's Divertimento No. 2. The work obviously fulfilled the intention of the composer "to please the listener." Mildred Dilling, harpist, appeared as soloist in works by Ravel and Debussy.

The orchestra's sixth concert pair was conducted in Mr. Sevitzky's absence by Ferdinand Schaefer, octogenerian founder and conductor emeritus of the orchestra, making his annual appearance. Mr. Schaefer presented the Brahms third symphony; the Handel-Casadesus concerto for viola and orchestra with Jules Salkin, head of the orchestra's viola section, playing the solo part brilliantly; the Bach suite No. 3 in D major, and Beethoven's Egmont overture.

Charles O'Connell made his second annual appearance as guest conductor at the "pop" concert, here. He arranged a strong program, including Beethoven's Eighth Symphony in full, Tchaikovsky's Romeo and Juliet and the Debussy Rhapsody for clarinet and orchestra, featuring Julio Mazzocca of the orchestra effectively. It was well received by a large audience.

Vladimir Horowitz was heard by a capacity audience in the Martens series at English's Theatre, recently. His brilliant performance of the Brahms Paganini variations and other works met an enthusiastic response.

Orchestral Programs Appeal

The Indianapolis Symphony, with Sevitzky conducting, entered the second half of its twenty-week season with Ezio Pinza, basso of the Metropolitan Opera, as soloist for the sixth pair of subscription concerts at the Murat Theatre.

Mr. Pinza, received with warm appreciation by the Friday afternoon audience, was forced to cancel his Saturday night engagement because of a sore throat which did not respond immediately to treatment. Sevitzky filled out the second program with a selection of favorites.

Highlight of Mr. Pinza's joint efforts with the orchestra was the dramatic monologue, I Have Attained the Highest Power from Moussorgsky's Boris Godounoff. The new American work on the program was Otto Cesana's Swing Septet, a work of modified symphonic jazz which the audience received with interest and amusement. Mr. Sevitzky also presented Mendelssohn's "Italian" Symphony, Rimsky-Korsakoff's Capriccio Espagnol and Haydn's overture to L'Isola Disabitata.

Eugenia Nixon, Wabash, Ind., publisher, who has played informally since her musical career was interrupted by marriage, was presented as the soloist with the orchestra under Mr. Sevitzky's baton in the Saint-Saëns G Minor concerto for piano as the feature of the third "pop" concert of the season at the Murat Sunday afternoon, February 1. Mrs. Nixon's performance was much admired for its clean, crisp technique.

The orchestra completed a three day recording session for Victor under the supervision of Charles O'Connell at the Murat. It played half hour programs over the Columbia network, at 2.30 o'clock Feb. 24, March 10, 17 and 24. Franklin Miner, manager of the orchestra, announced.

Gregor Piatigorsky, cellist, appeared before an enthusiastic audience in the Martens concert series at English's Theatre. A highlight of his program was the Beethoven sonata in A major, effectively presented with Valentin Pavlovsky at the piano.

HANDS ACROSS THE BORDER!

Lucille Manners was presented with a "V for Victory" flying jacket at the Maple Leaf Fund on the occasion of being appointed National Director of Radio for her war efforts on behalf of American-Canadian Relief. The jacket is made of old leather materials such as pocketbooks and gloves. The back of the jacket has a Thumbs Up insignia, similar to one worn by Canadian Flyers. On her last tour of Canada, Miss Manners was named "American Sweetheart of the RCAF."

Emma Thursby Memorial Hall Dedicated in Florida

COCOA, FLA.—The Emma Cecilia Thursby Memorial Hall, gift of the late American soprano's sister, Ina Love Thursby, was dedicated in St. Mark's Parish on Feb. 21. Bishop John D. Wing, of the South Florida diocese, dedicated the hall. Miss Ina Thursby in 1941 donated funds for the memorial but was unable to attend the ceremonies and was represented in the gift by Mr. and Mrs. Otto R. Grosse.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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